

WHEN JOHNNY COMES MARCHING HOME



By Mike Levin

XXVIII—"Jazz?"

Last issue I waxed exceedingly wroth with one William A. Rossi for what I took to be some uncavalier compliments about the genre jazz. Since then I have been asked why does something like that get printed here. In answering that, I ran across something I thought might make a column.

This column's avowed purpose, stated a few issues ago, is to do its part towards the music world after the war. For over a year now, we have been yipping about unions, Jim Crow, and all sorts of social and political issues. It just occurred to me that since we are also musicians, it might be a good idea to come back to what kind of music we're coming home to—and where it's going, and what kind of future it has. Thus the following, lasting to the end of my paper and your patience.

Amongst the scribes who make (Modulate to Page 5)

McIntyre Readies For Overseas Jaunt

New York—Recent changes in the Hal McIntyre band in preparation for their overseas jaunt found Don D'Arcy moving into Johnny Allen's vocal slot and bassist Sid Weiss replacing Ed Sanfranski, long a McIntyre mainstay.

Changes were due to physical regulations, neither Allen or Sanfranski passing the necessary tests. All other members of the band qualified.

McIntyre continues at the Hotel Commodore until May 10, then has a string of college one-nighters until the 21 when band will stand-by to be shipped across.

Krupa Plans To Junk Fiddles

New York—Gene Krupa has about decided strings and swing don't mix and is evolving plans to junk his fiddle section and go back to style of his old band. Plans are pretentious, with Gene hoping to bring Buddy DeFranco, TD clarinetist, and Dodo Mar-marosa, Shaw 88er, into his new outfit. He has also approached Anita O'Day for his vocalist slot, according to reports.

Krupa comes into New York this week. Sidemen are on vacation, at half-pay, until the 31 when band opens at Dailey's. Future date includes Capitol theater June 21.

BLUE NOTES

By ROD REED

The only real casualty of the curfew seems now to be the curfew jokes.

Condon's concerts have informed themselves right off the air but the networks are really not opposed to an ad lib—as long as it's written down in advance.

Count that day lost whose low, descending sun finds Pops Petrillo not denounced by anyone.

Icky Vicki got a Mickey—now she's known as *Hungover Square*.

The 400 Restaurant objects to being called a club—probably because a club is something that socks you.

World Jazz Transcriptions Ready For Radio

New York—Jazz fans in eighteen sections of the land have a real treat coming up. World Transcriptions (Decca Records subsidiary) has released for sale to radio stations a series of wax programs featuring perhaps the largest and most comprehensive collection of hot artists ever assembled for recording dates.

Directed by Milt Gabler, already familiar to most fans as a jazz authority and the man who made the famous Commodore discs earlier in his career, the World series is grouped under the general title "Jam Session."

131 Top Jazzmen

The discs would provide a solid 31 hours of music if played end to end but are designed to be broken up into fifteen minute shows offering top examples of modern hot music. There are 131 top jazzmen represented on the platters, far too many to be listed here in full.

However, some of the jazz stars who come in for a half-dozen or so sides each include "Red" Allen, Pete Brown, Georg Brunis, Bill Coleman, Eddie Condon, Vic Dickenson, Roy Eldridge, Tiny Grimes, Bobby Hackett, Ed Hall, Clyde Hart, Eddie Heywood, Pete Johnson, Jonah Jones, Max Kaminsky, Wingy Manone, Joe Marsala, Red Norvo, "Lips" Page, Pee Wee Russell, Zutty Singleton, "Stuff" Smith, Jess Stacy, Slam Stewart, Art Tatum, Ben Webster, George Wettling and Mary Lou Williams.

Variety of Styles

Gabler spent the last year preparing the new World series and though his name has often been closely linked with the so-called Dixieland school, a glance at the listing of names above shows that he has been completely impartial, though discerning, in choosing jazz artists for this tremendous jazz catalogue.

Gabler's "Jam Session" series is available only to radio stations, not to private collectors, and will be sold only to one station in each major city or section of the country. At this writing, 18 radio stations scattered across the country have bought the transcribed jazz set. If you haven't heard the discs in your neighborhood yet, call your local stations, find out why, and give jazz a boost.

Down Beat covers the music news from coast to coast—and is read around the world.

DOWN BEAT

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Subtle Exit

New York—Spivy, pianist and chanteuse who is, by an odd coincidence, proprietor of Spivy's Roof, has an unusual solution to a problem that's grey-heading many other night spot owners.

The problem: how to get the patrons out of the place at curfew time.

Spivy's solution: she has placed a small piano in the elevator and there plays for the customers, thus luring them into the lift which then carries them down to the street floor and exit.

Earle Warren Forms Own Ork

New York—Earle Warren, featured alto star and vocalist with Count Basie for the past eight years, is set to organize his own band. Warren will leave Basie at the close of his engagement at the Roxy theater. Basie opens at the Roxy tomorrow (May 2).

Glenn Miller Day For Theaters, June 5

New York—Glenn Miller Day will be observed in theaters throughout the country June 5.

Special shows, honoring the missing major, will be held in conjunction with the 7th War Loan drive.

Movie houses plan to go on a one-night reserved seat policy with admission to their respective all-star shows by war bond only.

Bob Weitman, Paramount chief here and chairman of special events for the Motion Picture Industry, is working on arrangements and it's expected that most of the name bands in the country will participate.

Kaye Opens Astor

New York—Two major hotel name-band openings are in view. Sammy Kaye starts the ball rolling again at the Astor Roof on May 14 to be followed by Harry James, according to present schedule. Over on the east-side at the Waldorf-Astoria, Nat Brandwyne returns for the umpteenth time to the smart Starlight Roof.

Receives Glenn Miller Medal



Helen Miller, wife of Major Alton Glenn Miller, missing in action after an airplane flight last December, accepts the Bronze Star Medal awarded to her husband for meritorious service. Medal is presented by Col. F. R. Kerr, acting director of the Army Special Services Division. The Presidential citation was issued by command of General Eisenhower for "meritorious service in connection with military operations during period 9 July, 1944 to 15 December, 1944." Major Miller directed the "American Band of the AEF."

Hamp Concert Good Despite Bad Breaks

By ROD REED

Next time I hear Lionel Hampton and his orchestra, I hope it's at the annual convention of one-armed paper-hangers. They should be too busy to keep up a steady clap-clap-clapping that seems to be the trademark of all Hampton audiences, largely because Mr. Hampton encourages it by whacking his own palms together at all times when he's not otherwise engaged.

Thus it was at the Strand, thus it was at Carnegie Hall and thus it probably now is at the Zanzibar, with maybe the addition of drumming on glasses and tables with swizzle sticks.

In effect, the Carnegie Hall "concert" was just an elongated Strand show, except that the cash customers at the Strand don't pay \$3.00 per seat and they get a movie besides. Furthermore, the theater amplifying system usually works.

The Hamp's band sends me. Not as violently as it did the kids who trucked up and down the sacred Carnegie aisles, but I get a great boot out of it. Such rockers as *Hamp's Boogie Woogie* and *Flying Home* knock me out. I mention all this to demonstrate that I'm not a guy who went to jeer and remained to sneer.

But in both production and music the concert was far from perfect. A microphone that failed to work prevented singers and soft instrumental soloists from being heard in row AA during the entire first half and on into Rubie Blakely's *Embraceable You* in Part Two. Customers more practical than polite kept shouting "Turn on the mike!" Any Blakely fan must have felt particularly cheated.

Then, midway of Part Two, an army of violinists began straggling across stage, from entrance at their left, to seats at the right, one stumbling to add to the excitement. After several numbers during which they fiddled away behind the leader's violent vibe virtuosity, they straggled off again. It had been predicted that an unique usage of a large violin section in a swing band would be unveiled, but it seemed to these large ears that the strings were doing about the same thing Kostelanetz has been handling all along. However, they did stop the show cold twice—getting on and getting off stage.

It's a tribute to Hampton's crowd appeal that despite all the things that went wrong, he really had the customers collapsing. They loved it all. They got to hear Herbie Fields frantic, fast tenor, alto and clarinet, they got the blow-by-blow battle of Herbie and Arnette Cobbs standing up with a couple of tenors, they saw the rocking, roly-poly Milton Buckner swaying and jumping at the piano, plus plenty of others, louder and franticker.

They even saw (but didn't hear unless they were close up) a w. k. jazz critic playing the piano.

All in all, regardless of the gripes of your correspondent, the concert must have been a great success—packed house, thunderous applause, no money back. But if you hear a certain songwriter referred to as a "Whirling Hoagy Carmichael" it must be because of what flying-fingers-Fields does to his *Stardust*.

Dowd Now Douglas

Los Angeles—Michael Dowd, ex-service man who is now featured singer with Kay Kyser, has adopted professional name of Michael Douglas. Added to rapidly-rising young singer's credits recently was a movie contract.

Accident Fatal To Trevor Bacon

Chicago—Trevor Bacon, vocalist with Tab Smith, recently at Cafe de Society here, was killed in a motor accident Saturday, April 14, while on tour in the south. According to reports, Smith is in critical condition but details concerning the other members of the combo and the cause of the accident were not available at press time.

Traveling by station wagon, group consisted of Bacon, Smith, five other musicians, road manager and two drivers. Combo was set to open May 14 for eight weeks at Shepp's Playhouse in Hollywood at \$1,500 per week.

Hammond Does Army Jazz Pic

New York—Pvt. John Hammond, jazz authority and former Columbia Recording executive, will supervise the production of a motion picture on jazz for the U. S. Office of War Information.

Hammond, who has been in the army for the last two years, has received a month's leave for the job and will come to New York for the actual production.

The movie, which will deal with the whole scope of American jazz, is being made by the motion picture division of the OWI for distribution abroad on an idea and plan originally laid out by Charles Edward Smith, jazz expert, who is currently a member of the OWI's music division.

Billingsley Manager Of Hollywood Troc

Los Angeles—Glenn Billingsley, nephew of the Stork Club's Sherman Billingsley, is now manager of the Trocadero, Sunset "Strip" nitery currently featuring Carlos Molina's ork and the King Cole Trio. Billingsley recently figured in proposed deal with bandleader Charlie Barnett to take over Zucca Brothers' Hollywood Casino, now dark.

Meet Martha on the Cover

Most recent band vocalist to get a break in the movies is shapely Martha Stewart, whose first assignment under her new 20th Century Fox contract is the role of the girl singer with the Harry James band in *Kitten On The Keys*. Her real name is Martha Haworth and she began singing at 16 in a 52nd Street club at \$35 a week. She was known as Martha Wayne when she sang with Glenn Miller and Claude Thornhill, changed to Martha Stewart when she signed her Victor recording contract, may change it again if she becomes the bride of Joe E. Lewis, the comedian, which seems not unlikely.

Dick Whiting's Daughter, Barbara, Gets Movie Break



Barbara Whiting, new 20th Century-Fox prodigy who recently signed a long term contract, meets a few of her co-workers at the studio restaurant. Fred MacMurray is the lucky fellow here, or is it the other way around?



Having lunch with agent Bill Burton and singer-actor Dick Haymes, who has been making tremendous strides to stardom since his Harry James and Tommy Dorsey vocalist days. Barbara, who is just 13, is the daughter of the late songwriter, Dick Whiting (known for "Till We Meet Again and My Ideal among many others"), and sister of singer Margaret Whiting.



Barbara and Bill Bendix, in a sergeant's uniform for a current picture, enjoy a chat. Barbara's long term contract will gross her, if all options are taken, well over \$50,000.



Here she joins Betty Grable at the actress' table. Barbara plays the role of Tuffy Adams in *Junior Miss* for her movie debut. She'll do a piano specialty in the picture.



Warmly greeting director George Seaton is most natural, for it was he who "discovered" her comedy talent at a kids' house party in Hollywood.

Navy Accused of Rationing Anthem!

I may be wrong, but something new has been taken away from our National Anthem! Went to a navy enlisted men's dance the other night. Customarily, at the end, *The Star Spangled Banner* was played by the navy dance band. As

usual the men looked very smart, all standing at attention. As usual, the words of that glorious work of Francis Scott Key ran thru my mind. But something happened to the second 8 bars. They were deleted! What became of,

"Whose broad stripes and bright stars, thro' the perilous light,
O'er the ramparts we watched,
were so gallantly streaming?"

And so, I decided to ask. One stooge 1st musician informed me that, "it is naval custom to leave out the second 8 bars and that it says in the Bluejackets' Manual that the National Anthem should be played as quickly as possible." I repeat, he was stooge. A chief boatswain's mate (a former navy bandmaster) told me rather facetiously, "That must be the new way they're teaching it up at the Musical School in Washington in those refresher courses."

I can appreciate men full of blood and sweat and muck hurrying thru our Anthem as they raise the flag on captured Ryukyu or Iwo. But I bet they don't. I know that their hearts are bursting with the significance of those 8 bars (3rd verse).

"Blest with vict'ry and peace,
may the heav'n rescued land
Praise the Power that has made and
preserved us a nation."

Yet, they alone have the right to cut the one and only Anthem. I am in a fuchsia fog when I try

to fathom the reason for cutting it at a dance or concert. Did some great naval hero establish a precedent? I would welcome enlightenment.

Our Thanksgiving Day can be changed. We can live two hours ahead of the sun. We can wear it out, make it do. Only please don't ration the number of bars in *The Star Spangled Banner*. But, don't get me wrong. I love the navy!

—Ruth Reinhardt

Carter, And Gastel, Part Company

Los Angeles—Carlos Gastel, personal manager for the last several years to Bandleader Benny Carter, has parted company with Carter.

Said Carlos, who also manages the King Cole Trio and Stan Kenton: "I have resigned as Benny Carter's manager because the arrangement was not profitable."

Said Carter: "The arrangement was not profitable for me, either."

Gastel denied that the split was result of trouble in Carter's recent booking at the Hollywood Trocadero, where he closed after one week. But Carter hinted that he felt his band had been improperly sold at the Troc, where the manager, Bob Goldie, reportedly thought he was getting a band that would play rumbas, sambas etc. and "sweet music" part of the time.

Breakup does not affect the bandleader's booking pact with GAC. Carter was set to open April 20 for a series of four week-end dates at the Casa Manana.

Andy Russell Signs De Sylva Contract

Los Angeles—Buddy De Sylva, now an independent producer for Paramount, has signed a long-term personal contract with Andy Russell under which Russell will make two pictures a year for De Sylva and have the privilege of making one picture a year for an "outside" producer.

Signing of new pact is expected to be signal for launching of further pressure in the Russell "build-up" campaign, already off to quite a start via heavy investment in the ex-drummer's airshow.

Ten Years Ago This Month

May, 1935

International hostilities in the music world jumped to the front page with the British Ministry of Labor's action in barring all American dance bands, in retaliation against the AFM's ruling in keeping out British bands. . . . John Hammond wrote in the *Beat* that Ray Noble's orchestra was the "musical fizzle" of the season and said arrangements by Glenn Miller were "without the slightest distinction."

Dorsey Brothers band opened the summer season at the Glen Island Casino. . . . Earl Hines bandleaders were in a serious auto accident while on a road tour. Cecil Irwin, tenorman, was killed in the crash and several others were injured. . . . The King Sisters were singing with Horace Heidt's band at the Drake Hotel in Chicago.

Xavier Cugat laid down the law to his musicians, with a "Get married—or else!" edict. He explained that he got better results from married men. . . . Frankie Trumbauer bought himself an airplane for one-nighters with the Whiteman band. Charlie Teagarden was his flying mate. . . . Ferde Grofe's work on the Burns and Allen show was attracting much attention.

Benny Goodman was the only band of real note in New York City at the time. . . . Chick Webb was playing in a Harlem club. . . . Joe Sanders returned to Chicago after a two year absence, and was greeted by a tremendous opening night crowd at the Blackhawk. . . . Ben Pollack was at the Lincoln Terrace in Chicago with Freddie Slack on piano, Bruce Squires on trombone.

Jerome Band In GAC Fold Again

New York—After making a number of changes in his band Henry Jerome is returning to the GAC fold. The office is working on bookings to follow his current engagement at Child's Paramount here in town.

Jerome says his new association is directly attributable to the power of the press. A recent favorable appraisal of his band by Frank Stacy in *Down Beat* rekindled the interest of the bookers.

He's added Gordon Drake to handle vocals. Drake was formerly with Les Brown. Al Cohn, tenor sax, formerly Boyd Raeburn, Irv Greenberg, baritone sax, formerly Ina Ray Hutton, Jimmy Russo, trombone, formerly Lee Castle and George Sirola, bass, formerly Will Osborne, also are recent additions.

Mueller Tells Story Of 'Wang Wang' Blues

Los Angeles—Gus Mueller, one of the original members of Paul Whiteman's band who, with other early day Whiteman bandleaders were reunited here recently for a "revival" recording of *Wang Wang Blues*, readily verified that Henry Busse had participated with Mueller and Buster Johnson in the writing of *Wang Wang Blues*.

A *Down Beat* report on the recording date which mentioned Mueller and Johnson failed to name Busse. A letter from C. W. Hauck published in the April 15 issue noted the omission. (Busse didn't play on the "revival" recording session, which was staged by Capitol.)

"Sure Busse helped write the tune," said Mueller, who now resides in North Hollywood, when the letter was called to his attention. "If Buster or I failed to mention his name it was just an oversight. We started playing the tune when we were with Paul at the Alexandria. Paul went east ahead of us, leaving us at the Alexandria to break in some new men. Henry, Buster and I went back to join him later, all of us riding together on the same train, of course. On the way back we worked over the tune and put it in the form from which Ferde Grofe made the original arrangement."

Mueller, believed by many to have been the first white jazz clarinet player to come out of New Orleans, still plays professionally. "With hill billy bands mostly," he said, laughing, "but I have lots of fun out of it."

Duke Airs Fine Tribute To FDR

New York—During the hours following the shocking news of President Roosevelt's death until his interment in Hyde Park, radio pretty generally eschewed jazz. It was deemed—and correctly—that most modern music was too frivolous for such a solemn occasion.

However, one swing leader was able to demonstrate that in his repertory there is music fit for a memorial to a great state leader. This was Duke Ellington. Many who heard his concert on the American Broadcasting Company network shortly after the president's funeral averred that it provided a more moving tribute than many of the symphonic works of the old masters that pervaded the networks.

In good taste Ellington offered movements from *Black, Brown and Beige*, a subdued *Mood Indigo* and similar pieces together with softly sung spirituals. The music was a completely American tribute to a beloved American—to the man who perhaps had done more for the freedom of all peoples of all races than any since Abraham Lincoln.

These Autograph Hounds!



New York—Thrushes Lena Horne and Lee Wiley are kept busy by autograph seekers at Nat Moss' 400 Restaurant, where the girls got together to listen to Duke Ellington's music.

Vinal Bunk

When a bun go and get on deed in the mu pen only among swing as the 52 it, and have an another which tr personal glory.

The job is the which was to S the Club Reno Count Basie. T were Sidney Be and Bunk Johns of a quintet wh on March 12. Th who got them members of th Vinal's Rhyth Schwarz, piano; bass; Paul Wats Ferrigno, tromb Gadboys, who ha clarinet slot.

Bechet I

It all started Society session Pops Foster and the guests that ing the afterno tioned that he w Johnson up fro and hoped to fo Bunk, Foster, H Fred Moore but to line a job up Society, meanin and Dick Schm Charlie Kallman who have been sessions, asked E like to try Bos said sure.

With Dick Sch lead, Steve Conne was sold on a b even exist. Steve stastic that he

Para Photo Times Cha

New York—An Weitman, Para manager, in a re nostalgic momen the photo of a si Paramount band standings in 193 17 are definitely o biz. A number are al are in other dead.

The 1936 list, i popularity at the was snapped: Goo do, Shep Fields, Duchin, Heidt, G ing, Hal Kemp, Tommy Dorsey, M Lucas, George Ha Emery Deutsch, Kostelanetz, Richa Ray Hutton, Berig Bob Crosby, Jan Armstrong, Lunce nle, Russ Morgan, ser, Clyde McCoy Cugat.

Kemp, Berigan Webb have passed Garber have rad styles. Vallee has cut Yankees." Hic an and show p has called it a Deutsch, Crosby, service. Kostelan Lily Pons, are over ing troops. Ina King's just back major. George Ha ment. And even t has only just com ment from the big Verily the old o

Who Is 'Horn James Or A

New York—Har "The Horn" any least, not the only former sax man w ing's organization, new orchestra int hearsals now in p Nola Studios here. the new band will tel, Ruth Enry an Trio.



J. Winston (Wingy) Manone, the intrepid trumpeter of *Capri* fame, made about thirty calls over the pay phone in the lobby of his own hotel, the Gilbert, the other evening. Between trips to the clerk for fresh nickels he was trying to convince sundry musicians that they belonged in his band. Apparently he doesn't recognize his own phone number, because most of his calls were to cats who live on the floor just above him—in the same hotel! Wait until he hears!

Vinal's Boys Brought Bunk to Beantown

By GEORGE AVAKIAN

When a bunch of musicians looking for a job themselves go and get one for some out-of-towners, that's rare news indeed in the music business. Of course it probably could happen only among musicians who play jazz as they like it, not swing as the 52nd St. firemen like it, and have an admiration for one another which transcends cash and personal glory.

The job is the Savoy in Boston, which was to Sabby Lewis what the Club Reno in K.C. was to Count Basie. The beneficiaries were Sidney Bechet, Pops Foster and Bunk Johnson, the backbone of a quintet which opened there on March 12. The local musicians who got them there were the members of the late Charlie Vinal's Rhythm Kings—Evan Schwarz, piano; Johnny Field, bass; Paul Watson, cornet; Ralph Ferrigno, trombone; and Chet Gadboys, who has taken Charlie's clarinet slot.

Bechet Interested

It all started at a Boston Jazz Society session on February 26. Pops Foster and Sid Bechet were the guests that day and during the afternoon Bechet mentioned that he was bringing Bunk Johnson up from New Orleans and hoped to form a band with Bunk, Foster, Hank Duncan and Fred Moore but hadn't been able to line a job up in New York. The Society, meaning the musicians and Dick Schmidt of Boston and Charlie Kallman, Harvard soph, who have been backing their sessions, asked Bechet how he'd like to try Boston, and Sidney said sure.

With Dick Schmidt taking the lead, Steve Connelly of the Savoy was sold on a band that didn't even exist. Steve was so enthusiastic that he raced to New

Bunk Leaves

Boston—Bunk Johnson, veteran 65-year old New Orleans trumpeter, left the Sidney Bechet band at Steve Connelly's Savoy Cafe here April 11. All had not been sweetness and light in the group for a couple of weeks. The band continues at the Savoy with Johnny Windhurst, young local trumpeter and former member of Charlie Vinal's Rhythm Kings, replacing Bunk. The latter has returned to New York with future plans unannounced. Band now has a WCOF wire. Pete Brown's ork alternates.

York and completed a deal with Bechet's agency, and even though Duncan and Moore weren't ready yet, the band opened the Monday after Bunk arrived from New Orleans.

Savoy Is Packed

Ev Schwarz tells me the Savoy's packed these nights and the gospel has spread even to Steve's bartenders and waitresses, who have been weaned on a band that has had the saxes and brass hop up and down as they play question-and-answer riffs or stand up and step over their chairs in unison, with the brass wearing their hats as a clincher. The Savoy has been strictly from Pete Brown and the One O'Clock Jump and for the New Orleans stomps and blues to break in successfully is quite a step.

The Rhythm Kings, still carrying on despite the death a year ago of their beloved leader Charlie Vinal, haven't a regular job, but their evenings aren't idle. They're having a fine time, thanks, at the Savoy. And if anybody asks you how the amazing Bunk Johnson got his first job up north at the age of 65, you can tell him some musicians who rate the progress of jazz ahead of their personal interests did it.

Para Photo Shows Times Change!

New York—An article on Bob Weitman, Paramount theater manager, in a recent *Pic* had its nostalgic moments, especially in the photo of a sign showing the Paramount band popularity vote standings in 1936. Of 33 listed, 17 are definitely out of show band biz. A number are in service, several are in other fields, four are dead.

The 1936 list, in order of their popularity at the time the photo was snapped: Goodman, Lombardo, Shep Fields, Phil Spitalny, Duchin, Heldt, Glen Gray, Waring, Hal Kemp, Ozzie Nelson, Tommy Dorsey, Mal Hallett, Clyde Lucas, George Hall, Rudy Vallee, Emery Deutsch, Wayne King, Kostelanetz, Richard Himber, Ina Ray Hutton, Berigan, Ray Noble, Bob Crosby, Jan Garber, Louis Armstrong, Lunceford, Ben Bernie, Russ Morgan, Calloway, Kyser, Clyde McCoy, Chick Webb, Cugat.

Kemp, Berigan, Bernie and Webb have passed on. Fields and Garber have radically changed styles. Vallee has no "Connecticut Yankees." Himber's a magician and show producer. Heldt has called it a neidt, Duchin, Deutsch, Crosby, McCoy are in service. Kostelanetz and his chic, Lily Pons, are overseas entertaining troops. Ina Ray's restin'. King's just back from being a major. George Hall's in management. And even the mighty BG has only just come out of retirement from the big band biz.

Verily the old order changeth.

Who Is 'Horn' Now—James Or Art Horn?

New York—Harry James isn't "The Horn" anymore—or, at least, not the only one. Art Horn, former sax man with Fred Waring's organization, is rounding a new orchestra into shape with rehearsals now in progress at the Nola Studios here. Vocalists with the new band will be Tony Montel, Ruth Enry and the Harris Trio.

Charlie Vinal



Boston—Jazzophiles will like this picture of Charlie Vinal, whose untimely death just a year ago was such a shock to jazz fans and musicians. Charlie's Rhythm Kings jazz band has carried on since his death and the members of the band were instrumental, because of their love of jazz, in bringing Bunk Johnson and Sidney Bechet to Boston for a long run at the Savoy. George Avakian, for one, rated Vinal as one of the finest white clarinetists of all time.

Victor Promotions For Haber, Desfor

Camden—Recently named advancements in the RCA Victor family were those of Julius Haber, as assistant director of Advertising and Sales Promotion Dept., and Harold D. Desfor, as Director of Publicity.

Haber, formerly Director of Publicity, and Desfor, formerly his assistant, have been with Victor since 1923 and 1941, respectively. Promotions were announced by Charles B. Brown, Advertising Director of RCA Victor.

Matthews Band Set With WMA Deal

Los Angeles—New all-star band headed by Dave Matthews will make its debut this month as part of a package deal in which the band will share billing with Singers Ray Eberle and Kay Starr and Meade Lux Lewis, the boogie woogie man.

Unit is set by the William Morris Agency to do a series of one-nighters, starting May 8 at Santa Rosa, Calif.

Manager and co-organizer of the new band with Matthews, outstanding sax man and arranger, is Dave Ace Hudkins, longtime right-hand man to Artie Shaw.

Condon Boston Bash Set Back Full Week

Boston—Eddie Condon's concert at Symphony Hall, originally scheduled for Sunday night, April 15, was postponed one week due to the death of President Roosevelt.

Condon concert was a virtual sell-out for the 15th and rain checks were given for the 22nd.

This was the third of the present series of Condon concerts, the group having played Philadelphia and Hartford prior to Boston.

Modernaires Sell In Old Miller Style

New York—Glenn Miller, wherever he may be, should have no cause to regret that the Modernaires are carrying on under his name. The group works along in the same tradition of solid musicianship and good showmanship that was Glenn's trademark.

Their recent session at Loew's State here featuring pert Paula Kelly will be followed with "in person" movie-house junkets to Baltimore, Washington and Boston in the near future—dates to be set after Fran Scott of the quartet recovers from a minor operation. The unit is also doing five transcribed 15-minute shows a week for broadcast on co-op sponsorship across the country and an overseas USO hop is a possibility when the transcription contract is fulfilled.

In the show caught at Loew's they opened with *I Didn't Know About You*, fetchingly blending the four male voices with Miss Kelly's. The traditional *Juke Box Saturday Night*, a novelty they first did when Glenn was still around, brought plaudits of recognition from the audience. This with its imitation of Harry James and burlesque of the Ink Spots is always good for laughs and the only suggestion might be that for variation additional mimicry of other juke favorites be added from time to time.

Best demonstration of the tonal trickery of the Modernaires was perhaps their *Ac-cent-chu-ate*, with a strange, mellow lead chorus by Dickinson.

It's a good fivesome, commercial in the best sense, and with enough versatility to avoid the monotony that seems to overtake too stylized vocal units. If they keep it up there's no reason why they shouldn't continue to uphold the name of their admired ex-leader—Glenn Miller. —rod

Wald, Gervis Form New Coast Agency

Los Angeles—Jean Wald, former head of Frederick Brothers cocktail unit department in this territory, has consolidated with Bert Gervis, operator of the Gervis agency in Chicago, to form the Wald-Gervis Agency with offices at 8776 Sunset Blvd.

Down Beat covers the music news from coast to coast.



"That's music to my ears!", says the commander of this war craft as he listens with pleasure to the smooth purr of its Diesel engines.

YORK is proud that it builds parts and assemblies for this swift rapier of the sea—proud of the many devices that YORK builds for tanks, trucks, aircraft, communication, gun parts, P.T. Boats, and Radar.

New machinery, and engineering ingenuity will build better YORK band instruments after Victory.



THE HOUSE OF

YORK

GRAND RAPIDS, MICH.

CARL FISCHER

MUSICAL INSTRUMENT CO.

There's over 60 Years of Experience Behind the Name of YORK.

PERMA-CANE
THE PLASTIC COATED CANE REED

IT'S NEW IT'S BETTER

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CHICAGO BAND BRIEFS

Several local spots were closed and floor shows eliminated for a few nights in mourning the death of President Roosevelt. Tony Pastor, who kept things jumping in the Panther Room for two weeks last month, had a Saturday night opening instead of the usual Friday night. It's currently Kenton at the Sherman, with blond June Christy the latest change in the vocal department. Jimmy Dorsey takes over May 11. Pianist Bob Crum is being featured again at the Sherman and is set for a long stay.

Earl Hines, playing to capacity crowds at the El Grotto for the past nine weeks, despite the curfew, closes tomorrow night (2) but will return to Chicago May 13 for a one nighter at the Savoy. Sonny Thompson, 88'er and vocalist, opens May 3 with a sixteen-piece band comprised of several top sidemen from various name bands. Thompson was recently discharged from the service.

The International Sweethearts of Rhythm will close at the Rumbogie May 10, play some one night stands and then head overseas. . .

Fletcher Henderson opens at the Rumbogie May 11. . . Trumpeter Bob Merrill and his combo are the big attraction at Cafe de Society.

Louis Armstrong holds the Regal stage the week of May 4. . . Louis Jordan opens the same day at the Chicago theater for a two-week stint. . . The Oriental has Tommy Tucker for the May 4 week. . . Ted Lewis returns to the Latin Quarter May 11 for a long engagement. . . Dorothy Donegan completed an engagement at the Latin Quarter and opened at Orsatti's in Philadelphia. . . Ted Weems draws another holdover at the Stevens but will be followed by Frankie Masters June 15. . . Del Courtney holds over at the Blackhawk until June 12.

Dallas Bartley went directly from Joe's Deluxe, after many months, to the Apollo theater in New York for the week of April 27. Bartley and his great little band, including blues shouter Gate Mouth Moore, will tour in the east before returning to this territory. Sherman Williams is the new maestro at Joe's Deluxe. . . Henry King and Lawrence Welk were pulled out of the Aragon and Trianon ballrooms by Petrillo the night of April 12 because the management failed to include a boost in the pay checks, but returned the following night. Welk has added vocalist Bob Donet, formerly with Johnny Long, to replace Bobby Beers, who is now at Great Lakes.

Joe Callan remains in Chicago

for Frederick Bros. as a replacement for Bob Weems in the band department instead of going to their west coast cocktail department as originally planned. . . Joe Musse, recently discharged after two years in the army, replaced Joe Callan with the Central Booking Office. Musse, a former saxist and a member of Local 10, had his own booking office prior to entering the service.

Kettering FBA V.-Pres.

Los Angeles—Tom Kettering, who was brought here from Chicago to take charge of Frederick Brothers Hollywood Artists Department last year, has been made vice-president of the Frederick Brothers Agency. Announcement came from L.A. Frederick, president of firm. Kettering will continue to hold his present post.

Herman Band Due For Vacation; Linn Joins

Chicago—Woody Herman, who has been feuding with his booking office, will vacation for a month at the close of a theater date in Indianapolis May 17. No switch in offices is contemplated and at the end of the vacation Herman will continue under the GAC aegis. Woody will join his wife and baby in California. Bandmanager Milt Deutsch and his wife will also vacation in California.

Trumpeter Charlie Frankhausen, who joined Les Brown, was replaced in the brass section by Ray Linn. Rudy Kerpape, Chicago pianist, has been subbing for Ralph Burns since April 20, with Burns remaining in Chicago for a bout with the dentist, and at the same time replacing Kerpape in a solo stint at Elmer's on State street. Burns will rejoin the band early this month until he can be replaced permanently to devote all his time arranging for the Herman herd.

Skippy DeSair, baritone saxist, was hospitalized while playing the Oriental theater here when a light bulb exploded and cut his face and a couple of small arteries in his head.

Betty McGuire Girl Ork On Sweet Kick

Chicago, Ill.—Betty McGuire, youthful midwestern leader of an all-girl band, which until recently has been on a swing kick for the past four years, is now fronting a band that is long on the sweet side. Although Betty had some success in various spots with the former style, including the Roosevelt Hotel in Washington, D. C., she is currently doing capacity business at the Oaks Club in Winona, Minnesota and has decided to stick on the commercial side, using plenty of glee club and vocal numbers, with an occasional jump tune for good measure. Booked by the Central Booking Office here, band consists of three violins, harp, three saxes trumpet, piano, bass and drums.

Need Score Sheets For Jazz Concerts

New York—The daily press "covered" Lionel Hampton's Carnegie Hall concert. *Times*, *Sun* and *World-Telegram* referred specifically to solos by Aaron Sachs—who wasn't there. Male singer Ruble Blakely was mentioned in the *Times* as "Ruble" and in the *Sun* as "Miss Blakely." Both *Times* and *Sun* said that Dinah Washington sang *Blowtop Blues*—which she didn't.

None of the items attempted any critical estimate of the event except that Robert Bagar in the *World-Telegram* said, "The leader's vibraphone playing, of course, took the stellar place in the proceedings as it naturally should."

An employee of one of the papers, when quizzed about the inaccuracies, quickly gave assurance that the reviewer had attended the concert but added, "You know, most reviewers don't like jazz concerts."

Tardiness Pays

New York—In the past three months Tony Pastor's band has bought and raffled off more than two hundred dollars worth of War Bonds. Pastor imposes fines on the members of his organization when they are late for work or rehearsals. These fines go into a War Bond fund and the bonds are raffled off every three months to the members of the group whose names do not appear on the offenders' list. Tony dislikes tardiness but since the result of it is aiding the war effort, he takes it in stride.

Leaving Goodman



New York—Lovely thrush Jane Harvey, vocalist with Benny Goodman's new band, is due to leave the King shortly. Jane was "discovered" by Benny singing at Cafe Society in New York. No reasons for the change, or replacement for Jane, were given.

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by THE SO

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Alvino Rey ma navy soon. . . To make a picture the Palladium in say Dean Hudso physical, which an overseas jaunt Tim Gayle has b ing's press agent says he is going t Banks is running on station KMBC five times weekly.

Cincinnati union thousand in fines sens, conductor, ar of the symphony i civil suit brought t William Knox, v Moore has written Lena Horne, called Doggie. . . Eddie alto sax, has joined The booted charac BC's phosphorus a the Paramount.

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London Show

Cairo—One of E. N. S. A. show middle-east, Dorc is now touring I benefit of allied s comprises a full d der the leadership Winnick, well kno west-end for his music.

SITTIN' IN



DOUBLE

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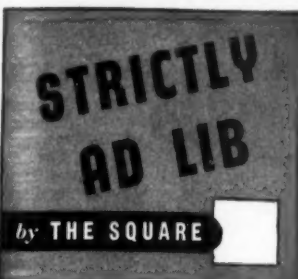
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Red McKenzie was secretly wed to Patricia Savage, a social chick, on April 12 in Elkton, Maryland. His first new Commodore platters will be released next week. . . Shep Fields is trying to go overseas, too. . . Cozy Cole will go into the Roxy theater in Manhattan when he leaves *Seven Lively Arts* sometime in June.

Mezz Mezzrow has been replaced at Ryan's by another clary tootler, Sol Yagel, just out of service. . . Watch a young guitarist, Bill De Arango, who played with pianist Hank Kohout in Cleveland. He's great. . . Ben Webster is on the wagon. . . Dolly Dawn is featured singer at Meadowbrook, with Randy Brooks on the band stand.

Alan Jeffreys may switch Georges—Paxton to Auld. . . Burton Rascoe, dignified drama critic of the *World-Telegram*, is a secret hepcat. He owns his own set of voodoo drums. . . The Song Birds replaced The Irresistibles with Jimmy Palmer, who goes on the road May 10. . . Lee Castle gives the arranger credit, too, on his new Musicraft labels.

Alvino Rey may be out of the navy soon. . . Tony Pastor will make a picture after he leaves the Palladium in June. . . They say Dean Hudson flunked his physical, which would preclude an overseas jaunt for his band. . . Tim Gayle has been Fred Waring's press agent for a year and says he is going to stick. . . Dave Banks is running a hot wax show on station KMBC in Kansas City five times weekly.

Cincinnati union returned several thousand in fines to Eugene Goossens, conductor, and five members of the symphony in settlement of a civil suit brought by one of them, William Knox, violinist. . . Phil Moore has written a new tune for Lena Horne, called *I Want A Little Doggie*. . . Eddie Beau, bary and alto sax, has joined Jerry Wald. . . The booted characters didn't like BG's phosphorus gloves routine at the Paramount.

Hazel Scott sings on her four forthcoming Decca discs, with Ellis Larkins playing piano in the accompanying band. . . Harry (The Hipster) Gibson has been manipulating the keyboard with a broken finger, fractured by contact with somebody's snoot. . . Dizzy Gillespie went into the Three Deuces on Swing Lane with his band, Erroll Garner being held over as a solo.

London Show in Egypt

Cairo—One of the largest E. N. S. A. shows to hit the middle-east, *Dorchester Follies*, is now touring Egypt for the benefit of allied servicemen. It comprises a full dance band under the leadership of Maurice Winnick, well known in London's west-end for his Lombardo-like music.

—Toto Miskietian.

SITTIN' IN



DOUBLE-TAKE

I likes my jazz.
My ear for righteous riffs
Is pretty keen.
But I also has
A yen for whiffs
Of mister-in-between.

hel

When Johnny Comes Marching Home

(Jumped from Page One)

their living discussing the dainty art of the swing and the bray, there are four major opinions concerning the future of jazz: 1. Jazz died 15 years ago at the end of the "Golden Era" of hot soloists. 2. Jazz as a separate name is a mistake; it has never existed. 3. Jazz is developing an enormous pool of young musicians who will give it tremendous impetus in the years to come. 4. Jazz as we have known it is dying out and is either being replaced or else is drastically changing its form in ways as yet not completely defined.

Much to my own confusion, I have to agree with all four of the viewpoints, each in part only. And as usual, the trouble stems from what we define as jazz.

I'm not going to batter the point here—it has been slugged

too many places already. Suffice it to say, that by and large, most critics seem agreed that jazz as they define the word is primarily based upon the so-called "hot solo", or improvisations by a soloist or group of soloists on a given theme or group of chords.

Right now the important point is not the particular type of improvisation, but the fact that improvisation is nothing new under the musical sun—that during the most classical period of music, it was considered a necessary par-lour accomplishment to sit down and play a series of ad lib variations on a given theme.

So, once and for all, get it out of your head that the ad lib solo is the big difference between jazz and other kinds of music. Simply because it has dropped out of fashion in classical does not obviate the fact that it was there and could easily be there again—though perhaps this very lack may explain some of the popularity of jazz.

Next it is often claimed that

Versatile Brass

New York—Mebbe Ripley would be interested. Lee Castle features five trumpets and four trombones in his band—yet has only six brass men, counting himself. The answer is that three of 'em—George Hanley, Nelson Shelledy and Mike Datz—double on trump & trom.

the basis of jazz is its syncopation as opposed to other types of music. To anyone familiar with both forms of music, this does not stand up. Classical music has and is using syncopation so-called as a device. There are many examples of many great jazz works done without syncopation: Louis Armstrong's poignant solo on *I Can't Give You Anything But Love, Baby*, for example. Though jazz obviously uses a simplified driving rhythm

more than conventional classical music, there is still enough syncopation present in classical and enough lack of it in jazz so that we may properly say that syncopation is not one of the intrinsic qualities of any difference between jazz and other forms of music.

Thus we knock out the ad lib solo and syncopation. What else do we have that makes jazz different from all other music. Danceable? So is Johann Strauss. The intrinsic emotional quality of its solos—so are many great cadenzas of classical, properly played. The tremendous drive of its climaxes—look out for Beethoven. The sheer emotional, technical, and artistic genius of some of its great solo exponents. Maybe—certainly this is a tradition that classical has, but has left by the wayside. Developments in the use of instruments and sections? Something there too—but still what is it that jazz has alone?

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Music Masters New Movie Music Trend

Los Angeles—Box-office success of such recent pictures as MGM's *Music for Millions* and Columbia's *A Song to Remember* has touched off the expected cycle of pictures dealing with composers of classical music, with emphasis on scores containing the works of yesterday's musical masters.

Hal Wallis, Paramount producer is readying the long expected biographical treatment of Tchaikowski, probably under the title of the successful book on the life of the great Russian musician.

At Universal, producer George Wagner is preparing a technicolor treatment of a story based on the lives of Beethoven and Schubert, who were virtually contemporary though far apart musically and in age (Beethoven was 25 years older than Schubert but died just one year before the latter). The Wagner opus will be in production within the next two months.

Republic studio, noted chiefly for horse operas, also has a picture dealing with serious music coming up under the title of *Concerto*. Among the first to be signed for a featured role was Peggy Constance, 13-year-old piano prodigy, daughter of Gus Constance, headwaiter at Hollywood's noted Brown Derby restaurant.

Several studios are dickering for the music of modern Russian composers such as Stravinsky, Shostakovich and Prokofiev.

New Bowl Deal For LA Music Program

Los Angeles—The Hollywood Bowl Association takes over actual management of the Bowl summer symphony concerts this season for the first time in some 10 years. During these last years the Bowl Association has been sub-letting to the So. Calif. Symphony Association, sponsors of the Los Angeles Philharmonic orchestra.

New set-up is part of a plan under which Los Angeles County is launching an extensive program of musical development, for which \$150,000 has been appropriated, \$50,000 of which will be used to subsidize Hollywood Bowl productions.

Dr. Karl Wecker has been appointed to a new position with title "Musical Director of Los Angeles County." He is also general manager of the Bowl.

Leopold Stokowski, Hollywood Bowl music director, will not only conduct a large number of the concerts but will re-organize the orchestra.

'Voice' Speaks for Democracy



Philadelphia—Frank Sinatra came to Philly unheralded recently to address a youth assembly comprised of high school leaders. Without any swooning or singing, Sinatra struck a serious note in condemning racial and religious intolerance and urged the school youth to demonstrate against such practices.

LOS ANGELES BAND BY HAL HOLLY BRIEFS

NEWS NOTES: Carmen Cavallaro's booking at Ciro's switched again. Now we have him coming in May 16. . . . Bob Mohr, local bandsman who has been holding the Monday night spot at the Palladium for the last year, has moved into the Aragon as alternate band to Denny Becker.

Bob features Janie Johns on vocals.

Benny Carter followed Charlie Barnet at the Casa Manana, opening April 20 for a series of four week-end dates. . . . Lyle ("Strictly for Kicks Music") Griffin set for summer at San Clemente, coast resort midway between L.A. and San Diego. . . . Chick Floyd combo took over the music spot at the mucho deluxo Town House.

Some current attractions: Tony Pastor at the Palladium, Shorty Sherock at the Trianon, Eddie Heywood at Billy Berg's, Coleman Hawkins at Shepp's, Johnny White at the Swing Club, John Kirby at the Plantation.

Jive Jottings

Sunday afternoons of New Orleans jazz, presented by Kid Ory and his Creole Band, off to an auspicious start at Ace Cain's with a good turn-out by the faithful and others who looked like easy converts. Papa Mutt Carey switched his run as railroad porter in order to be there with his trumpet. An extra-added attraction is Johnny Whittwer, intermission pianist.

Lew Gray is again featuring Drummer Frankie Carlson. . . . Deniz Best, who drummed his way to the coast with Coleman Hawkins, moved to the John Kirby crew. . . . For an earful of swing catch Jack

Horn Stolen

Hollywood—Howard McGhee, young trumpeter who has just finished a stint in Universal's *Heat That Trumpet Talk*, was a victim of car theft Monday night. The car was later returned to Billy Berg's niter where McGhee was playing with the Coleman Hawkins combo, but a trumpet which belonged to his grandfather and was given him by his father who was a trumpeter in the early jazz days, was missing. Howard says the trumpet has only personal value.

Major Agencies Merge On Coast

Los Angeles—Merger of interests by Music Corp. of America and the Hayward-Deverich agencies, which makes MCA, already the titan of the band-booking field, the biggest talent-peddling concern under one corporate roof, will have no special effect on MCA orchestra activity, according to officials here. No personnel changes are expected in the orchestra department.

However, the base of operations for MCA band salesmen was changed from the MCA building on Burton Way in Beverly Hills to the Hayward-Deverich building at 9200 Wilshire Blvd. All Hayward-Deverich execs moved over to the MCA building.

Under terms of the consolidation Leland Hayward and Nat Deverich became vice presidents of MCA, received 10-year contracts and, presumably, a block of MCA stock.

Ordean (clarinet), Ted Repay (piano), Maury Maus (drums) and Thurman Teague (bass) at the Cobblestone Cafe out San Fernando Valley way.

Marion Gange, who played guitar with only all-gal combo to make jazz records (the "Hip Chicks" on Black & White label), passed through town with her USO trio, which includes Barbara Coppersmith, piano and Carmen Balcom, bass.

Notings Today

Dave Barbours takes over the music spot on the Curt Massey show (Mutual—five days a week) starting May 7. He'll have his own eight-piece unit. Let's give that a listen. . . . Ella Logan doing a turn at Slapsy Maxie's as floor-show headliner, backed by Leighton Noble's work.

Vido Musso played his first civilian engagement since leaving the marines for Norman Grams at a Philharmonic jazz concert, sharing honors with Swingstress Helen Humes, Coleman Hawkins, Calvin Jackson, Corky Corcoran et al. . . . Jack Denny, one of the recent Easters to settle down in Hollywood. Plans to re-organize his band here.

Johnny D'Varga, solo pianist at Jerry's Hollywood, such a hit with the supper crowd that publicity agent for spot has orders to build all plugs around him. He is a former pupil of Iturbi who also does right well with Latin-American and American swing-style stuff. . . . Who was this Penny Keith, who, after being picked up here on a burglary warrant escorted back to Hanford, Calif., for trial, told newspaper reporters she used to sing with Freddie Slack?

Behind the Bandstand

Art Whiting, the Hollywood bandleader and agent, is garnering publicity that no amount of money could buy. He's been written and drawn into the popular comic strip "Freckles and His Friends" for a series of episodes. It's just a friendship gesture on the part of the artist who draws the strip.

Las Vegas—Lillian Long, vocal feature with Jimmy Joy's combo at the Hotel Last Frontier here, was married recently to Harold ("Bud") Taylor, a member of the hotel's operating staff. Bride said she would give up career as singer as soon as Joy secured a replacement.

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By Chan

In *The Three* ney has again medium—a combination of cartoon and motion picture. on this first attempt cause any bet Disney's able m

On the Disney seems willing to as a team. This in the music de as nearly as we headed by C known to every "Chuck." Like outstanding mu Wolcott started ing (piano) w Jean Goldkette Hollywood via and Andre Kost

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Uni's Ted Cai Hawkins and Jos thenticate the ho Hear That Trumpe mighty promising cheer until the pic Anything can hap room.

Guitarist Tony campanist to E Frances Langford seas jaunts, set f cialties in RKO's Parade. Skinnay the Town Criers, work with Franc ture. . . . Eugen tested at Param Tindall, concert p poser, signed ac Columbia, where him as another . . . Sarrette Nel office job at RK L.A. Civic Opera RKO scout will d singing with the

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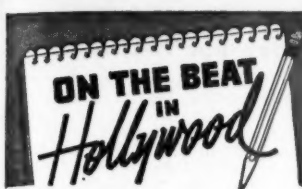
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• Los Angeles



By Charles Emge

In *The Three Caballeros*, Disney has again pioneered a new medium—a medium that is a combination of the animated cartoon and the conventional motion picture. If it doesn't hit on this first attempt it is not because any bets were missed by Disney's able music staff.

On the Disney lot everyone seems willing to share the credit as a team. This is especially true in the music department, which, as nearly as we can determine, is headed by Charles Wolcott, known to everyone on the lot as "Chuck." Like many another outstanding musician of today, Wolcott started his career playing (piano) with the famous Jean Goldkette band, landed in Hollywood via Paul Whiteman and Andre Kostelanetz.

Wolcott spent months in Mexico and South America gathering the material that makes *The Three Caballeros* an outstanding scoring job. Some of this material he brought back in the form of sound track recorded by native musicians, some in the form of written samples, and some in his head, absorbed by listening to and practically living with the musicians of the countries he visited.

Very little of the sound track recorded south of the border was used in the picture. Most of the score was recorded by the crack Warner Brothers staff orchestra, borrowed by Wolcott for the job. (Disney does not maintain a staff orchestra). However, one of the most interesting sequences is the bit from Mexico in which the unmistakable flavor of a native orchestra is readily detectable, though the scene was "shot" right on the Disney lot.

That exotic-looking harp with the big tub-like body is a prop, built with much care to resemble the instrument actually played by the leader of the orchestra that recorded the music. It is during this sequence that Donald Duck goes into his jitterbug dance. Notice how smoothly the music merges into good lusty American jazz. (That's King Guion on tenor, Clyde Hurley on trumpet, Archie Rosate on clarinet).

The musical authenticity of the Brazilian sequences featuring Aurora Miranda was achieved by calling in the band brought to U.S. by Aurora's sister, Carmen. They are just about the only exponents of the tricky Brazilian music available in Hollywood.

Lot Lingo

Harry James goes long-hair in *Kitten on the Keys*, playing 1st trumpet with the studio orchestra in a portion of Mr. T.'s Fourth Symphony in the Robin Hood Dell sequences. Kitty Kallen won't work with the James band in the picture. The role of girl singer with James has been given to Martha My Heart Sings Stewart.

Uni's Ted Cain set Coleman Hawkins and Josh White to authenticate the hotspot scenes in *Hear That Trumpet Talk*. Sounds mighty promising, but let's not cheer until the picture is released. Anything can happen in a cutting room.

Guitarist Tony Romano, accompanist to Bob Hope and Frances Langford on their overseas jaunts, set for featured specialties in RKO's *Radio Stars on Parade*. Skinnay Ennis ork and the Town Criers, vocal unit, will work with Frances in same picture. . . . Eugenie Baird screen-tested at Paramount. . . . Loren Tindall, concert pianist and composer, signed acting contract at Columbia, where studio tops see him as another James Stewart.

. . . Sarrette Neidlinger resigned office job at RKO to sign with L.A. Civic Opera Co. Betcha an RKO scout will discover Sarrette singing with the opera company.

Down Beat covers the music news from coast to coast and is read around the world.

Bowl Subject For Movie Musical

Los Angeles—Negotiations are in progress with Leopold Stokowski and other prominent symphonic and concert performers to appear in a picture entitled *Hollywood Bowl*. It will be produced by an independent for release through one of the major distributing companies.

Stokowski has already signed up for the opus and will probably function as music director. Among those ready to sign are Jascha Heifetz, Marian Anderson and Josef Hoffman.

Picture will be partially documentary and partially fictional, tracing growth of Hollywood Bowl from days when it was just a hollow in the Hollywood foothills to its present-day eminence as the scene of the "Symphonies

Under the Stars" summer concerts.

This year the Bowl for the first time will have evenings devoted to American popular music, and this development will not be overlooked in the picture. A major name band might fill this spot. (Benny Goodman is rumored to be signed but there is no confirmation.)

Songwriter Harold Arlen (*Stormy Weather*) is writing a tone poem depicting hope of peace growing from bloody combats of World War II which will have its first presentation in the picture.

Bob Matthews Solo

Los Angeles—Bob Matthews, former singer with Horace Heidt, is now doing a solo stint at Tom ("Breakfast in Hollywood") Breneman's Vine St. restaurant. Sonny Kendis ork continues in music spot.



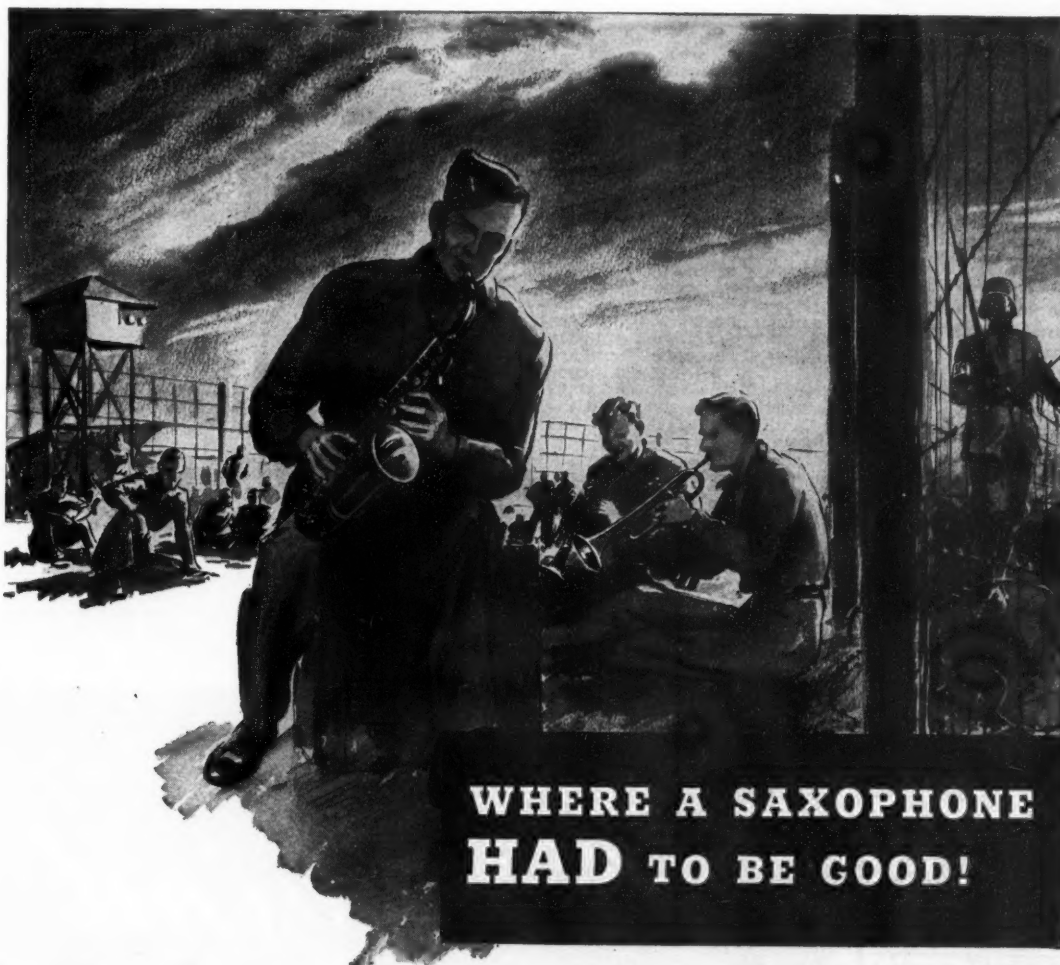
Hollywood—BRIGHT LIGHTS: It's a boy for the Joe Reichmans. . . . Ted Straeter bought himself a San Francisco nitery and will call it "Straeter Horn." Mercedes Marlowe has already been signed to canary. . . . Ramsay Ames the pin-up gal for Yank mag again. . . . Tony Pastors expectin' in July. Ditto the Russ Morgans. . . . Artie Shaw bought a play, *The Spirit is Willing*, for Broadway production.

Dick Haymes just bought a champion Palomino and now is a real member of the horsey set. . . . Yours Truly just landed a "horsey story" in Motion Pix. . . . Georgia Gibbs will be Miss Fire-

cracker on the 4th of July at a hometown—Worcester, Mass., celebration. . . . Cookie Fairchild's new baby is a girl-cookie.

ARC LIGHTS: Now Johnny Clark's schedule has him set for a June start in *Dishonored Lady* at Stromberg studio. . . . U just signed the Pled Pipers to a contract. . . . Harry Warren and Johnny Mercer have eleven new numbers in Metro's *The Harvey Girls*. . . . Josh White will do *One Meat Ball in U's Hear That Trumpet Talk*. . . . Metro has signed the 4 Lytle Sisters of radio to chirp in Abbot-Costello's *In Hollywood*.

LOVE LIGHTS: Phyllis Pablos, used to go steady with Jimmy McHugh before she eloped with John Nearney, got a secret divorce from John. . . . Now they're sayin' Ginny Simms' last name is really Pat Nearney. . . . Barbara Reed, who is one neat doll, is making Felix Jackson forget about Deanna. . . . We told ya months ago that Ida James had kayod Joe Louls. . . . Joe E. Lewis is all set to wed Martha Stewart.



One letter in our mail the other day drew special attention. It was from a war prison camp in Germany. The writer was a member of the Royal Canadian Air Forces.*

He was unlucky enough to be captured by the Germans. But he was lucky, too, in the prison camp—but let him tell it:

"I am using a Martin Alto Sax (serial number 145206) issued by the American Red Cross. *Here in the prison camp we have no repair facilities and a sax must be really good. My Martin has given exceptionally good results.*"

By now it's a familiar story—the way Martins have stood up under the severest conditions of military service. Not a single Martin instrument supplied to the armed forces has been rejected or returned because of any defect. And mu-

sicians in the service have written us from all parts of the world to praise the performance of the Martins they play. The reason is clear. In addition to their superb musical qualities, Martins have always been durably built for dependable and lasting service. Naturally the splendid new Martins which will be available after war restrictions are lifted will be distinguished for this quality.

Incidentally, our RCAF correspondent asked us to send his Martin Post-War Purchase bond to his folks in Canada. Remember, this Martin bond is worth \$25 cash on a new Martin instrument—and it's free to any musician in the service now playing a Martin—his own, or government issue. Send name, address, and serial number of the instrument and we'll mail the bond.

* Name supplied on request.

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Diggin' the Discs—Don

Swing

SIR WALTER THOMAS

For Lovers Only
The Bottle's Empty
Joe Davis 8130

Despite such outstanding stars as Slam Stewart, Ben Webster, Ernie Caceres, Charlie Shavers, Cozy Cole, Milt Yaner and Billy Taylor, these two sides don't

The Spool Works

New York—Inventors have recently demonstrated a system of recording on a spool of wire, without use of records or needles. Backers claim the new method is a big improvement, eliminating needle noise, etc. But it all comes as a blow to record reviewers who have established such classic titles for their columns as *Platter Chatter*, *The Wax Museum*, *Disc Data*, *The Pancake Turner* and *The Wax Works*.

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- 10-in. No. 317—EVERY TIME WE SAY GOODBYE; THIS HEART OF MINE..... 79c
- Teddy Wilson Quintet

★ ★ ★ DECCA ★ ★ ★ ★ ★

- 10-in. No. 23391—LOVER MAN; THAT OLD DEVIL CALLED LOVE..... 79c
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- VICTOR No. HJ-1—LOUIS ARMSTRONG..... \$4.20

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quite come off. They aren't bad, however; possibly the tunes, two originals by Thomas, don't give the men enough to work with. *Bottle* is fast tempo, *Lover* slower, on each side all the musicians solo, none of them having enough time to really get going.

Dance

BENNY GOODMAN

Close As Pages In A Book
You Brought A New Kind Of Love To Me

Sweetheart Of All My Dreams
Ev'ry Time

Columbia 36787, 36790

Benny's new band comes up with their first releases, four far from exceptional sides. Jane Harvey is spotted on two and does nicely for herself while Bob Hayden exhibits an average voice on *Sweetheart*. *Brought* is instrumental and all BG's. Arrangements are very ordinary. It's a shame that they couldn't have recorded better material; the band sounds as if it could be another fine Goodman group—which we didn't doubt, in the first place—but these sides really prove little as to what kind of a band Benny is now fronting. Let's listen to those Sextet sides again.

TOMMY DORSEY

Any Old Time
On The Sunny Side Of The Street
A Friend Of Yours
There's No You

Victor 20-1648, 20-1657

Sunny Side is the only one of value among these, features the Sentimentalists to good advantage with a catchy arrangement and fine beat. Billy Usher and Stuart Foster sing, though not exceptionally well, on the others with the usual Dorsey productions for backgrounds. Tunes are nice, if you get excited about current ballads, and those strings saw merrily throughout. Soothing and subdued, they'll undoubtedly sell like mad.

COOTIE WILLIAMS

Saturday Night
I'm Beginning To See The Light
Majestic 7131

Fine dance sides, well recorded by this new firm. Band sounds brilliant here; vocals are by Tony Warren, who uses an intriguing voice rather well. And Cootie blows that horn as only he can.

Spectacular Coast Session



Hollywood—All-star jazz combos may be common stuff in New York, but the one shown here is regarded as the most spectacular ever assembled for a west coast record session. Led by Dave Dexter of Capitol records, the International Jazzmen include, left to right: Coleman Hawkins, John Kirby, Oscar Moore, Bill Coleman, Max Roach, Nat (King) Cole, Buster Bailey and Benny Carter. Kay Starr made two sides with this group as vocalist. Records will be released in the fall.

COUNT BASIE

This Heart Of Mine
That Old Feeling
Columbia 36795

So the label reads. Strings were imported to back Lynne Sherman's vocals. Basie could have lost both and turned out some good wax. Instead, with the exception of a clean, biting brass section which is definitely Basie, they sound like stuff a mess of other average bands would record.

Vocal

ELLA FITZGERALD-INK SPOTS

That's The Way It Is
I'm Beginning To See The Light
Decca 23399

Play the last half of these, Ella's part, and they'll be worth the price. *Beginning* definitely is, even with Bill Kenny's falsetto grating on your nerves. Ella really tears this one apart; she's never done anything quite like it and her vocal is actually thrilling. *That's The Way* follows same pattern, Kenny, Ella and then the entire group on out. This she sings more subdued and it's not quite as fine. *Beginning* is definitely it!

JO STAFFORD

Out Of This World
There's No You
Capitol 191

World fits Jo's style, though she's inclined to overdo it. Reverse exhibits a more listenable vocal. Both have lush Paul Weston backgrounds; outside of Axel Stordahl, with Frankie, he does about the finest job of arranging and accompanying now on records. *World* is the cause of the recent scuffle between the record companies as Jo's release was to coincide with two other firms. Instead Johnny Mercer jumped the gun. Hope Columbia cools off enough to release Frances Wayne's wonderful vocal with the Herman Herd.

FRANK SINATRA

I Should Care
When Your Lover Has Gone
Columbia 36791

Two better than average sides, which should make lotsa people very happy. *Lover*, a gorgeous tune heard too infrequently, is wrapped up for good with Sinatra's treatment and the Stordahl background. *Care*, the Weston-Stordahl tune, is nicely done, the type he can do so effectively—whether you like to admit it or not!

Eckstine Cuts First Sides For National

New York—Billy Eckstine, the sepi singing maestro, will cut the first discs on his new contract with National Records in New York on May 2. Eckstine, who closed at Chicago's Regal Theater last week, originally was to have waxed earlier but came up with a bad case of laryngitis and caused the date to be postponed.

Eckstine's contract with National label, set by Billy Shaw of WMA, calls for the former Earl Hines vocal star to cut a minimum of 20 sides for National during the next year at an advance royalty of \$500 per side.

The Eckstine crew plays return dates at the Howard Theater in Washington week of May 4, and at the Royal Theater in Baltimore week of May 11.



Milneburg Joys

This standard jazz favorite was written by Jelly-Roll Morton some forty years ago. Jelly-Roll soon changed his great number from a blues to a rag by playing it constantly at stomp tempo, subsequently renaming it in honor of the famous New Orleans resort district bordering beautiful Lake Pontchartrain. Somewhere along the way, on records and eventually even on sheet music as well, the names of two well-known members of the New Orleans Rhythm Kings—trumpeter Paul Mares and clarinetist Leon Rappolo—came to join Morton's as co-composers of the tune. The final stage in the metamorphosis to its present name, *Milneburg Joys*, was accomplished simply by adhering blindly but consistently to the faulty spelling of some printer entirely ignorant of the significance Milneburg once held for all Crescent City musicians.

Joys was early waxed by three different groups of Dixieland jazzmen. The New Orleans Rhythm Kings set the pattern on Gennett 5217. Husk O'Hare's Footwarmers showed what variations the Chicagoans could add on Vocalion 15646, and the Cotton Pickers supplied a characteristic New York rendition on Brunswick 2937. Three large white bands also cut their interpretations—Red Nichols in his New Orleans Medley on Brunswick 20110, Glen Gray and the Casa Loma organization on Brunswick 6922, and the Dorsey Brothers on Decca 119. The best disc of *Milneburg* by a real Negro jazzband, a New Orleans crew, is Kid Rena's on Delta 802. Three of the finest colored orchestras of the pre-swing era likewise pressed their versions—Fletcher Henderson on Crown 3212, available as Asch 350-1; McKinney's Cotton Pickers on Victor 21611, available as Bluebird 10954; and Bennie Moten on Victor 24381, available as Bluebird 5585.

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Jazz by Jax

Since this is at a column desk, current *Hot Jazz* obligated to such general specific prejudice of my critical credo, therefore something as

Jax G.

(1) New Orleans merely the able source of today—it is today.

(2) Dixieland white jazz of ways and is still men from New Orleans by musicians from those from New Orleans a poor third.

(3) Harlem City Jazz both swing, but cannot considered in the with New Orleans

(4) Ellington one band alone, in a certain sense man truly a gem only big-band worth hearing.

(5) Boogie Woogie great jazz idiom now in the hands of the new jazzers—except with pioneers such as Davenport and veterans such as Monds and Johnson more stereotypical every day.

(6) Riffs and saxophones and no place in *Hot Jazz* as with all such things, several ex this rule.

Likes Bunk

This brings me business at hand New Orleans disc son, revealing Bunk much more full previous Jazz information platt comparable in even by Richard M. J. and those by K. cent. These new plify classic jazz real thing and a semble jazz prim clarinet and tro even on Bunk's with no solo pas Robinson's trom the Lewis clarin solo alone.

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Top Tunes for

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Jazz Jive by Jax

Since this is my initial venture at a column dealing entirely with current *Hot Jazz* releases, I feel obligated to set forth at once such general preferences and specific prejudices as govern all of my critical efforts. My musical credo, therefore, would read something as follows:

Jax Gives Credo

(1) New Orleans Jazz is not merely the ancient and honorable source of the best hot music of today—it is the best hot music of today.

(2) Dixieland Jazz—the finest white jazz of all time—was always and is still played best by men from New Orleans, next best by musicians from Chicago, with those from New York coming in a poor third.

(3) Harlem Jazz and Kansas City Jazz both surpass white swing, but cannot—must not—be considered in the same category with New Orleans or Dixieland.

(4) Ellingtonia—the product of one band alone, a one-man band in a certain sense, and that one man truly a genius—remains the only big-band swing consistently worth hearing.

(5) Boogie Woogie was once a great jazz idiom, and is so even now in the hands of a few experts—except when performed by pioneers such as Yancey and Davenport and Lofton or by veterans such as Lewis and Ammons and Johnson, it is growing more stereotyped and monotonous everyday.

(6) Riffs and arrangements, saxophones and girl singers have no place in *Hot Jazz*—there are, as with all such dogmatic assertions, several exceptions to prove this rule.

Likes Bunk's Platters

This brings me directly to the business at hand—the two latest New Orleans discs by Bunk Johnson, revealing Bunk's true stature much more fully than did his previous *Jazz Man* or *Jazz Information* platters, four sides comparable in every way to those by Richard M. Jones on Session and those by Kid Ory on Crescent. These new records exemplify classic jazz at its best, the real thing and no mistake—ensemble jazz primarily, with the clarinet and trombone filling in even on Bunk's trumpet solos, with no solo passages from Jim Robinson's trombone, with only the Lewis clarinet left free to solo alone.

This is strictly ensemble music, and because it is, it builds and builds and builds—achieving, partly because twelve inches are

SITTIN' IN



GOOD CENTS

Lease me a juke
By the side of the road,
Where the bobby soxers swill
Their cokes, and chatter.
At a nickel a platter—
I could pay my dentist bill.

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DON'T BLAME ME

Music by . . . **JIMMY McHUGH**

Published by
ROBBINS

Clever Plug

New York—The King Sisters, who are business women as well as vocalists, have cleverly worked in a plug for themselves in their latest recording—so cleverly that hardly anyone will ever hear of it. The song *Yah-ta-ta Yah-ta-ta* has in it a couple of novelty spots where the speed is moved down from 78 revolutions (standard for home records) to 33½ revolutions. Played on a standard "78" machine, it gives with a Donald Duckish gibberish. But if you play it at 33½ you hear the girls saying, "Do you know that the King Sisters have a fine dress shoppe in San Fernando valley where all the latest models may be obtained, etc."

allowed for each number, the same climactic excitement and intensity that distinguished all of George Lewis' own sides on Climax. The rhythm section is necessarily superb, ideal in fact—no piano at all, Lawrence Marrero on banjo, Alcide Pavageau on bass, Baby Dodds on drums. These six men—Johnson, Robinson, Lewis, Marrero, Pavageau, and Dodds—produce jazz as sincere and moving as can be heard anywhere. Their music is genuine all the way through—I can say no more!

Russell Sells Them

These two Vinylite records—pressed on the American Music label, and very appropriately too—sell for \$1.75 apiece. Bill Russell, who organized the session and supervised the actual waxing, wishes to make it clear that they can be obtained only from him—William Russell, c/o A. M. Records, 647 Means Avenue, Pittsburgh 2, Pennsylvania. V-251 couples *See See Rider* with *Tiger Rag*, V-252 *Saint Louis Blues* with *When The Saints Go Marching In*. Because George Hoefler has already discussed all four sides more than adequately in his

Bauduc Reunion on First Job



Salt Lake City—Get together at Jerry Jones' Rainbow Randevu during Ray Bauduc's ten-week stay included, left to right: Jones; Ted Johns, Bauduc road manager; Lt. Don Budge, tennis champ; Lt. Bob Crosby, enroute to Washington, D.C.; Gil Rodin, partner in the band; and Ray Bauduc. Band was first hired for four weeks and were held over for an additional six. It ain't no Dixieland band, Bauduc says!

Hot Box, I shall review only the highlights of each. *See See*, better known perhaps as *Yellow Dog Blues*, features wonderful Johnson lead and a magnificent Lewis chorus. If Bunk is indeed Armstrong's immediate predecessor, Lewis is certainly Dodds' direct successor.

Tiger Rag contains some traditional clarinet breaks plus some thrilling new ones by Lewis; some exceptionally strong, rolling horn by Bunk; and Baby's finest drumming of the date, with Dodds concluding on some between-the-beat work which only his pupil Tough has managed to duplicate. *Saint Louis* finds Bunk playing alternately behind the beat, dragging just a little like Louis, or mean and lowdown, or jubilant yet blue. Lewis is great—there's simply no other word for him—in his solo flights, while Robinson's tailgate dominates the closing ensembles.

Marching In demonstrates the amazing rapport that can be spontaneously established between jazzmen—but seldom is,

except among musicians of this calibre—here especially to be noted in the ensemble work of Bunk and Jim toward the beginning, and in the chase chorus by Lewis and Robinson near the end. The ensembles stress ever-increasing syncopation, with resultant heightening of tension to fever pitch; while the solos are marked by just that restraint, that sanity, that lyric sobriety which such spirituals are intended to evoke. Altogether, these sides make for really stupendous jazz—they sound better with every hearing!



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HOT JAZZ by LIONEL HAMPTON
China Stomp, Stompology, Rias Dem Bells, Rhythm, Rhythm, Don't Be That Way, On the Sunny Side of the Street, Shoo Shinsie Rag, Buzzin' 'Round With the Bee. Album No. HJ-3 . . . \$4.29

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Album No. HJ-1, 4-10" Records . . . \$4.29

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Kid Ory Records Four Jazz Sides On Decca

Hollywood—Edward "Kid" Ory and his Creole band recorded four sides for Decca here last week. Titles included Ory's own composition *Muskrat Ramble*, *High Society Rag* and two original New Orleans tunes: *All the Girls Go Crazy 'Bout the Way I Walk* and *Blanche Touqu Touz*, a Creole song.

Personnel for the date was Ory, trombone; Mutt Carey, trumpet; Joe Darenburg, clarinet; Minor Hall, drums; Ed Garland, bass and Buster Wilson, piano. The group is substantially the same as recorded for Crescent early this year and which has been featured over the NBC Standard Oil Company of California music program.

Al Donahue Tours

Hollywood—Al Donahue's band is winding up a seven month engagement at the Aragon Ballroom and will hit the road for a ten week northwest tour early this month. After the road trip, band expects to return to the Aragon for another indefinite date.

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- ☐ Cecil's Mop Mop; I'll Remember You, If You'll Remember Me—Pvt. Cecil Cant—\$1.58
- ☐ Caledonia; I Hope to Die—Erskine Hawkins—5c
- ☐ The Bottle's Empty; For Lovers Only—Walter Thomas, Siam Stewart, Ben Webster, Cozy Cole, Charlie Shavers, Billy Taylor—\$1.05
- ☐ Drip Drop; Nobody Home on the Range—Joe Reichman (Hillbilly live)—89c
- ☐ Skyliner; West End Blues—C. Barnet—53c
- ☐ V-Day Stomp; Why Be So Blue—The Four Cleffs—53c
- ☐ Serenade to a Jerk; Chloë—Spikes Jones—53c
- ☐ F.S.T.; I'll Remember Your Kisses—King Cole Trio—\$1.05
- ☐ Ration in Harlem; Three O'Clock Jump—Joe Marshall—12"—\$1.32
- ☐ Evil Gal Blues; Long Long Journey—B. Bigard, Geo. Auld, Leonard Feather, Joe Thomas, Billy Taylor—\$1.05
- ☐ Sally Papa Blues; Blow Top Blues—Barney Bigard, Geo. Auld, L. Feathers, Joe Thomas, etc.—\$1.05
- ☐ Walkin' With Jerry; Rose of Washington Heights—Jerry Jerome, C. Shavers, Sid Weiss, etc.—\$1.05
- ☐ Jammin' With Jerry; People Will Say—J. Jerome, C. Shavers, Sid Weiss—\$1.05
- ☐ Jodie Man; I Wonder—Louis Armstrong—53c
- ☐ Tain't Yours; Without You Baby—Una Mae Carlisle and Stars—79c
- ☐ Ring Dem Bells; Muskrat Ramble—L. Hampton—53c
- ☐ Honeyuckle Roller; Blues—T. Dorsey, Berrigan, Waller, McDonough, Wetling—53c
- ☐ Sing, Sing, Sing (Parts 1 & 2)—Benny Goodman—53c
- ☐ Caravan; A Study in Brown—Bunny Berrigan—53c
- ☐ Quiet Please; You've Got Me Talkin' to My Self—Cliff Jackson, Sid Bechet, etc.—12"—\$1.58
- ☐ Cliff's Boogie Blues; Jeopars Creepers—Cliff Jackson, Sid Bechet, etc.—12"—\$1.58
- ☐ Midweek Function—C. Barnett—37c
- ☐ Little Brown Jug—C. Miller—37c
- ☐ White Heat; Jazzocracy—J. Lunceford—37c
- ☐ Head Rag Hop; Wilkins Street Stomp—Speckled Red—79c
- ☐ Stuff Smith's Trio Album—\$2.89
- ☐ Red Nichols Album—Featuring J. Tinsford, Glen Miller, Gene Krupa, Benny Goodman, etc.—\$3.68
- ☐ Harlem Jazz Album—Featuring Duke Ellington, Don Redman, Fletcher Henderson, Luis Russell—\$3.68
- ☐ Glenn Miller Album—\$2.63
- ☐ Benny Berrigan's Memorial Album—\$2.63
- ☐ Boogie—Eight to the Bar Album—\$2.63
- ☐ Theme Songs Album—(8) leading bands—\$2.63
- ☐ A Symposium on Swing Album—\$3.68
- ☐ Braxen Little Rasin; That's What's I Like About the South—P. Harris—89c
- ☐ Hampton's Stomp; Jivin' the Vibes—L. Hampton—53c

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Jazz Alive Despite Bewildered Critics

(Guest Editorial)

By PFC. STANLEY R. LEPPARD, USMC

Jazz has persisted, apparently, largely because of its intangibility; because of the fact that it possesses qualities impossible to be confined within the conservative boundaries of the written note.

In itself, then, it is a direct refutation of any attempt at narrow and specific definition.

Yet, jazz today is being smothered, choked and buried under an increasing avalanche of written words. Didactic, smug rules, and lengthy and involved pseudo-intellectual dissertations fill the pages of too many dance music publications.

A person with an instinctive appreciation for hot music, with a sincere interest in it and an abiding belief in its future, naturally wishes to increase his knowledge of its background and of the musicians who keep it alive. If he looks to some of our critics for clear, unbiased and unprejudiced information, he's going to find himself getting pretty confused. It's New Orleans, so it isn't good; it isn't New Orleans, so it isn't good; it's Dixieland, no, it's Nicksieland; (who coined that gem, anyway?) it ain't jazz, it's swing; there isn't any difference; phooey to anyone who says there is any similarity!

On one page, he finds a critic going on record as saying flatly that New Orleans stuff is dead and gone; the kids who hang around Nick's are stupid. And if you don't know that the only jazz is a full big band with terrific, driving arrangements, you're pretty stupid yourself. On the next page, he reads that saxophones are an impediment to jazz, and if you don't agree that more than five instruments in a band automatically preclude it from playing jazz, so are you.

That trumpet solo that he thought was just a fine trumpet solo, filling in the place where some good trumpet playing should go; why, that's Psychopathic Emotion No. 26A, Retrogression with slight overtones of Deterioration. That clarinet playing the blues the way he liked to hear them played, well, that wasn't exactly the blues. To be specific, it was Emotion No. 12, Remorse, blended with Romanticism.

By this time the information-seeker is getting pretty tired of the whole thing, and small wonder. If he had known that he was going to get involved to that extent, he wouldn't have bothered. Maybe he'd better stop listening to jazz before it gets him as bewildered as the critics apparently are.

So he tosses the magazine in the waste basket with a gesture best defined as Emotion No. 21Y, Impatience with an overtone of Nausea. And you can bet that if he persists in his interest it is in spite of, not because of, what he has just read.

It's a fair wager that he isn't the only one who's impatient. Some of the musicians who play these choruses must be mildly startled when they read what they mean by them, too.

Why are the experts writing their reviews? Who are supposed to read and understand them? Surely not the musicians under discussion. An attempt to explain a Muggsy break to Louis would be a bit of gall incredible.

Surely not the people who accept the gooey drippings of the mickey mouse bands as dance music.

So it must be that man who bought the magazine in an earnest endeavor to become better acquainted with the subject. And much of what's being written isn't carefully calculated to further his interest, to say the least.

This is not intended to be a blanket indictment of all the experts and their criticisms. There are some, too few, who do write sensible, sound, and constructive articles on jazz. For an example, in a recent jazz annual Dave Dexter writes, "Unless one is hopelessly biased in one's appreciation of jazz and jazzmen, it is impossible to compile a list of the 'greatest musicians' and 'greatest records' without appending some sort of qualification. . . . Jazz today is an adult art which cannot be broken down into a narrow 'best' channel. . . ." And, quoting Mike Levin, "Good music is as much a function of the man listening to it as the player creating it. . . . Tastes change depending on what you've heard before and what you've had for dinner." Such an honest and sincere approach

Musicians Off The Record



Florida—Don Carlos writes that he's "trailin' down thru Dixie, on the long, long trail." Well, anyway, the scenery looks nice even if the note doesn't make too much sense.

Like Father



Chicago—Harry Noel (Buzz) Heffelfinger tries out a pint-size trombone, though his sister Judy doesn't think too much of the idea. But then, perhaps 13-month old Buzz is a little too young to fill his dad's shoes; pop being trombonist with Gay Claridge's band at the Chez Paree.

Drummer-Man



Chicago — Red Saunders, whose fine band has been rocking patrons at the South Side's Club DeLisa for the last few years, has signed with the Central Booking Office and is slated for a build-up. Red has been at the DeLisa for over five years.

WHERE IS?

CLIFF LEEMAN, drummer, formerly with Johnny Long
TED LEE, saxist, formerly with Sonny Dunham
HERB STEWARD, saxist, formerly with Artie Shaw
JACK WILLIAMS, saxist, formerly with Don Reid
LITTLE JACK LITTLE, former band leader

WE FOUND

BARBARA MOFFETT, 434 Forest Ave., Cincinnati, Ohio
PHIL MICHELE, now with Randy Brooks

displayed by these men, and a few others, does a lot toward alleviating the active nausea induced by the opinionated rantings of many of the critics. Unfortunately, it occurs too seldom.

Neither is it intended to be an indictment of healthy disagreement over the likes and dislikes of personal opinion, nor of labeling an out-and-out bad, or good, performance as such.

It is an indictment of the aimless and ill-tempered wrangle between the camps who refuse to admit anything worthy in one another's views, and the unnecessary befogging of the issue by the frantic and verbose attempts to get it all down in words.



"Yeah, it's square stuff—but how do you ever expect to be a name band leader?"

CHORDS AND DISCORDS

Wayne's 'Joe'

Cleveland, Ohio

To the Editors:

Occasionally, if all too infrequently, there comes along a great record. Such is, beyond doubt, Woody Herman's *Happiness Is A Thing Called Joe*, with an unbelievably fine vocal by Frances Wayne. This is music—jazz, swing, whatever one calls it—but great music.

Happiness is not the easiest number to do, but the way Frances sings it—well, it's knocked me out and I imagine will do the same for all who appreciate more than just good vocalizing.

This isn't New Orleans style—thank heaven!—but music, exciting, modern and sincere; musically perfect, with the combination of a gorgeous tune, superb band, brilliant arrangement, and one of the finest and most thrilling vocals ever put on wax!

Hank Kohout

More Music

Detroit, Michigan

To the Editors:

I quite agree with "The Square," who states in his April 1 column that on the Fitch *Bandwagon* nowadays the band seems to be the least important.

Tonight (April 8) I caught Artie Shaw on the *Bandwagon* and after all of the commercials, guest stars, corny jokes, etc. I woke up to the fact that only three tunes were played by the band during the show.

Why doesn't the sponsor get wise to the fact that it was the band that made his show famous, and now he has chosen to make the show just another of the comedy-variety type.

Let's get wise, Mr. Sponsor.

Let's have more shows like the one a few years ago. Leave the comedy, guest stars, and corny routines to Hope and Benny.

We want music!!

Jack Craig

England First

To the Editors:

What does Decca records think they are doing? Never a review of Jimmy Dorsey's *Sack House Stomp* and *King Porter Stomp*. Likewise Woody Herman's *Jelly and Perdido*, not to mention Bar-nett's *Pow Wow!*

Over here every one of these tunes has been released. I know because I have them. Why doesn't Decca release them in the States first instead of all those corny pops that really never sell?

P. Van Patten



NEW NUMBERS

GEIER—A daughter to Mr. and Mrs. Buddy Geier, March 14, in New York. Father plays sax with Enoch Light.
CHRISTOPHER—An 8½ lb. son, Francis Patrick, to Mr. and Mrs. Martin Christopher, March 30, in Baltimore. Father plays bass with Joe Ricard's band.
DOWD—Twin daughters to Mr. and Mrs. Michael Dowd, March 26, in Los Angeles. Father is vocalist with Kay Kyser.
FAIRCHILD—A daughter to Mr. and Mrs. Cookie Fairchild, March 29, in Hollywood. Father is musical director at NBC, Hollywood.

TIED NOTES

McKENZIE-SAVAGE—Red McKenzie, jazz vocalist, to Patricia Savage, April 12, in Elkhart, Ind.
TAYLOR-LONG—Harold (Bud) Taylor to Lillian Long, vocalist with Jimmy Joy, April 2, in Las Vegas, Nev.
COSGROVE-ROSENTHAL—Lt. John Cosgrove to Lt. Ruth Rosenthal, well-known in musical circles, March 27, in Kearney, Neb.
DRESSER-HOWE—Hermie Dresser, drummer with Lyle Davis, to Jane Howe, March 27, in New York.
PERI-HELBURN—Bill Peri, former Herb Miller drummer, to Hazel Helburn, March 10, in Alexandria, La.
ERNIE-PORTER—Val Ernie, orchestra leader, to Virginia Porter, March 25, in Palm Beach, Fla.
REMICK-SWANSON—Ensign William Remick to Audrey Swanson, member of Phil Spitalny's orchestra, March 31, in New York.

FINAL BAR

BACON—Trevor Bacon, vocalist with Tab Smith's combo, killed while on tour in the south, April 14.
WILLIAMS—1st Lieut. Wayne Williams, former trumpet player with Jimmie Grier, killed in combat shortly after the Normandy invasion.
OLIVER—David R. Oliver, 68, bass viol player with CBS concert orchestra, March 30, in New York.

Auss Musi

Los Angeles rector, back OWI radio ex inates all other the "land down

Recordings lead the plat The popularity dance bands—h ally in proporti ity in the U.S.

Our hit songs in Australia, a same standing of our leading favorite musica trilians, though ally doesn't bec der until ap months later.

Few D

Australia ha chestras. The there consists clans playing f other types of t ions playing "

Stevens believ sons for the rela ber of dance American-style the fact that A cannot, as yet, clanship of the sters.

Making

"Australian r at the high stan of our American They know that to equal them, b their best to pla they hear them they are makin Stevens is still advisory capaci resume his musi dio after takin North Hollywo

Alcohol

New York—B is being immort other way. Some sters, on becom drated, find it a chums with "Hello—this is calling." On t maybe it's ju who can pronou not too loaded

D'Art



Italy—Bandler tra pose with Am on the tail secti bands to be sent

SHE

"Sorry was w tuner. Avoid nician and sa

The AMERICAN Address co

Aussies Sold On Our Music, Says Stevens

Los Angeles—Leith Stevens, prominent radio musical director, back here after two years in Sydney, Australia, as an OWI radio exec, reports that American popular music dominates all other types of music in the "land down under."

Recordings by U.S. dance bands lead the platter field, says Stevens. The popularity of songs—and dance bands—he reports is generally in proportion to their popularity in the U.S.

Our hit songs are the hit songs in Australia, and in about the same standing. The recordings of our leading dance orks are the favorite musical fare of the Australians, though a hit here generally doesn't become one down under until approximately six months later.

Few Dance Orks

Australia has few dance orchestras. The professional field there consists mainly of musicians playing in symphonies or other types of musical organizations playing "serious" music.

Stevens believes one of the reasons for the relatively small number of dance bands playing American-style music is found in the fact that Australian players cannot, as yet, match the musicianship of the American swingsters.

Making Progress

"Australian musicians marvel at the high standards and ability of our American dance musicians. They know that they cannot hope to equal them, but they are doing their best to play like our boys as they hear them on records and they are making fine progress."

Stevens is still with OWI in an advisory capacity. He plans to resume his musical activity in radio after taking a rest at his North Hollywood home.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOFER, Jr.

According to England's *Melody Maker* which features a Collector's Corner by Rex Harris and

Palladium Beef Waxes Warmer

Los Angeles—The strained relations existing between Palladium manager Maurice Cohen and ASCAP are reaching a breaking point. Situation was not helped by fact that R. J. Powers, ASCAP's Hollywood representative, waited almost two months to reply to Cohen's protest to the Society that its music charge at the Palladium (\$3,000 per year) was out of line with charge at Chicago's Aragon and Trianon (\$2,200 per year for both).

ASCAP's answer to Cohen, in the form of a letter from Powers, wasn't calculated to make the former any happier.

Cohen has indicated that he might ask for a per-piece contract with ASCAP, under which he would pay only for ASCAP copyrights as used and would endeavor to limit usage of ASCAP numbers to a minimum. Such an arrangement would be expensive for Cohen but would also be expensive for ASCAP operatives to check and enforce.

Wayne Williams Killed In Normandy

Los Angeles—Friends of Wayne Williams, recalled as one of most promising young trumpet players in this city a few years ago, have learned belatedly that the musician, a 1st lieutenant in the army, was killed in combat a few days after the invasion of Normandy. Williams played with Jimmy Grier at the Biltmore Hotel here.

Alcoholic Test

New York—Bix, the immortal, is being immortalized in still another way. Some of the local hipsters, on becoming slightly dehydrated, find it amusing to phone chums with this salutation: "Hello—this is Bix Beiderbecke calling." On the other hand, maybe it's just a test—anybody who can pronounce the name is not too loaded to have another.

D'Artega And Girls Overseas



Italy—Bandleader D'Artega and some of the girls from his orchestra pose with American flyers, all of whom have 50 missions or more, on the tail section of a German plane. D'Artega is one of the first bands to be sent overseas.

SHE SAT DOWN TO PLAY. THEN---

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Max Jones, the noted French critic Hugues Panassie has been living in the South of France all through the occupation and since the liberation. He has written a dozen books since the war started. One of them is devoted to Rugby football, his second love, one to formal music, another deals with certain aspects of psychology, and the rest are about jazz. One of the jazz books is a history of the Swing label, one gives the inside story of those Mezz-Ladnier records, while a third recounts his experiences in the U. S. A.

William Russell announces four more sides on the American Music label by the Bunk Johnson band reviewed in this column April 1. They are AM V253 *Yes Yes In Your Eyes* and *Lowdown Blues*. On AM V254 Jim Robinson's band plays *Ice Cream* and on the reverse George Lewis, Lawrence Marrero and Slow Drag do *Burgundy Street Blues*.

The Galerie Neuf at 342 East 79th St. in New York City is showing an exhibit of jazz sketches by Joan Ceccarelli. The list of titles reads like a Bessie Smith record library: *Backwater Blues*, *Empty Bed Blues*, *Gimme A Pig Foot*, *Me And My Gin*. There is also one titled *Buddy Bolden* and another *Black And Blue*.

The Jazz Session for Mar-Apr

is out with a story on Darnell Howard's career by John Schenck, a write-up on the recent Featheringill jam sessions at the Zanzibar with pictures, and record reviews by John Stelner.

The Hot Box has just learned and announces with regret the passing of Major Hoyte D. Kline in a motor accident near Rome. Hoyte Kline was one of the most prominent collectors in the country. His home was in Cleveland where he had a complete Louis Armstrong collection plus many other fine vintage records.

The Box recently received a card from Charles Delaunay who is back home in the Rue Chapal No. 14, Paris, France. American collector Donn Richey also wrote recently of having a short visit with Delaunay at his home. Delaunay has become quite active with jazz again. The Hot Club of France has just issued its first bulletin on jazz in a long time. Delaunay has been doing broadcasts on jazz over Radio Paris.

Sidney Bechet has called attention to the similarity between the jazz classic *Bugle Call Blues* and W. C. Handy's *Ole Miss*.

While picking up Punch Miller at his hotel to take him to the Zanzibar to play the first Featheringill jam session, the Box started talking to an elevator operator by the name of James

Lawson who claimed to be a pianist who played for Clarence Williams on some of the Bessie Smith accompaniments. He said that several times Williams called him to go over to the recording studio and substitute for him. The records were released using Williams' name.

Harry Lim recently recorded four sides in Chicago using a group led by Bill Harris, the fine trombonist with Woody Herman. Personnel included Harris, trb and leader, Flip Phillips, tenor; Pete Condoli, trp; Chubby Jackson, bass; Billy Bauer, guitar; Alvin Burroughs, drums and Ralph Burns, piano. They made *Mean To Me*, *She's Funny That Way* and two originals yet untitled.

A new printed auction list has gone into the mail from Sam Kamesar, 2049 North 14th St., Milwaukee 5, Wisconsin. Auction closes the 15th of this month.

COLLECTOR'S CATALOGUE: Richard S. Sears, 0-1331997 Co B, 41st Bn, 9th Regt. Camp Croft, S. C. Particularly interested in Spanier, Pee Wee, and the rest of the Chicago gang.

John Schnapp, 822 South George St., York, Pa. Bechet, Oliver, Clarence Williams, and miscellaneous.

Pvt. L. F. Schnore, ASN 358-60574, B 217-67, Camp Blanding, Florida. Collects Duke, Cole and Bobby Hackett.

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GUIDED BY A GLORIOUS PAST WHITE MOVES FORWARD TO A GREATER FUTURE

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Geoff Clarkson Fine Composer And Piano Man

By Sharon A. Pease

The musical activities of Geoffrey Clarkson fall into two categories—composition and performance. Throughout his life, interest has alternately shifted from one to the other. However, emphasis has been on performance since he took over the keyboard assignment in Les Brown's band two years ago.

Geoff (pronounced Jeff) is of English descent, both his parents were born in England. He was born in Yonkers, N. Y., September 21, 1914, and later moved with his parents to Hempstead on Long Island. His father, Harry Clarkson, though not a professional musician, had acquired a good background of musical knowledge and acted as Geoff's first teacher.

Studies began when Geoff was 12 and continued throughout the next six years. "I was interested in composition right from the



Geoff Clarkson

start," Geoff recalls, "and soon began creating melodies." His father wrote lyrics for some of these melodies and eventually they came up with a number titled *Home (When Shadows Fall)*. Peter Van Steeden became interested in the tune and through his efforts it was placed with Marlo Music Company. *Home* reached hit proportions in late 1932 and early 1933. A total of thirty different recordings were made, including those released in England. This was all accomplished before Geoff had completed high school. "My favorite of all those recordings was the one Louis Armstrong made for Okeh," says Geoff. *Home* was featured by the Andrew Sisters in one of their late pictures, *Moonlight and Cactus*.

Enrolls at Juillard

During his school days Geoff had experimented with dance music and worked with local bands. After graduation, he enrolled at the Institute of Musical Art of the Juillard School of Music, which he attended on a full time basis. Studies included piano, theory, harmony, ear training, etc. After three years he decided it was time to apply what he had learned and resumed working with dance bands

around New York. In the meantime he continued to write. Most successful efforts of this period were *Goodbye To Love* and *The Organ The Monkey And Me*. The latter became quite popular in England, the result of an Ambrose recording.

As a relief from jobbing around New York, Geoff worked two 40-day cruises on the Grace Line S. S. Santa Lucia, in 1937. After returning to New York, he worked with Bob Sylvester, then with Bobby Hackett at the Trocadero on 52nd Street. During this engagement, he worked on several of Hackett's Vocalion recordings including *Bugle Call Rag*, *Dardanella*, *I Surrender Dear* and *Jada*. Next he worked with the McFarland twins, then back with Hackett when the latter had the off night at Nicks in the Village. He has been with Les Brown since July 1943 and his solo stylings are featured in many of Brown's arrangements.

Member of ASCAP

Geoff is of slight stature, quiet and sincere. A member of ASCAP, he is still greatly interested in writing—dashes off an occasional tune and hopes that at some future date he will be able to give more time to composition.

The accompanying style example, based on an original titled *Wind's In The South*, is a unique illustration of tonal writing with a constant leaning toward the feeling of a definite key. Clarkson's harmonic ideas are based on chromatic alterations with each voice consistently making its logical resolution. The harmonization is so thoughtfully molded into a whole that the traditional naming of chords, such as ninths etc., would be inadequate to express the actual effects. The rhythmic effects, in the variation of the theme at section C, tend to retain a steady pulse by the use of regular triplets and runs of an even number of notes—the "south wind" portrayed here is really a mild breeze. The descriptive effects are principally harmonic.

Editor's Note: Mail for Sharon Pease should be sent direct to his studios, 715 Lyon & Healy Bldg., Chicago, Ill.



Spike's Crazy!

New York—Spike Jones has been using a gag ad in personal columns lately. The "personal" reads, "CHLOE—where are you? Baritone is driving me crazy—SPIKE JONES."

Stunt is a plug for the Jones Victor disc of *Chloe*.

Jazz Paintings On Exhibit In NY

New York—Jazz followers have often wondered why the other arts haven't paid more attention to hot music. Despite the few (and far from great) novels about jazzmen and a handful of canvasses delineating jazz artists, today's most vital and exuberant art form, real jazz music, has been sadly neglected by most workers in other cultural fields.

In NYC, at the moment, something is being done to correct this lacking. Joen Ceccarelli, formerly treasurer of the Cleveland Hot Club, is holding a two-man show of jazz paintings and drawings offering her work and that of Francis L. McCrudden. Approximately 40 water-colors, oils, pen and ink and charcoal drawings and pencil sketches describing the jazz scene will be on view at the Gallerie Neuf, 342 E. 79th St. here until May 10. Exhibition hours are from 7 to 9 pm daily and from 3 to 8 pm Sundays. Admission is free.

Ernie Caceres Gets Nod From Uncle Sam

New York—Ernie Caceres, Nickselend clarinetist and baritone sax expert, was inducted into the army here April 9. Caceres was featured on the Condon broadcasts and concerts and in many small recording groups on Commodore and other labels. He first came into prominence in New York playing in Nick's and followed that with several years with name bands including Tommy Dorsey, Benny Goodman and Glenn Miller.

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Personnel: (Spivak), Bernard Hayes, William Louther (Al Don Herbert Bass) Gould (Hutton) Lonny Willfong; Collins; trombone; er, Donald Gard ton Heath, Je rhythm: bass, B and accordion, L Walter Schmidt.

Library cons powerhouse Lonny Willfong, arranger who st capacity for J Ballad tunes a Larry Mann and

One of the m best known mus overseas today Army Group dar by 1st Lt. Horac ago in London.

Many of the band have had p with name bands. and Jack Finks the midwest, h through that ter from Ohio and I as Jack Richards Others include: W tor-Haymes), t Bartlett (Zurke)

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Navy Airforce Patrol Band



England—Helping to teach the English lassies jive and jitterbugging are these navy musicians: Harry Thomas, sax; Pete Shararelli, trumpet; Joe De Angilio at the mike; Joe Kane, bass; Frankie Caputo, drums; Johnny DeSimms, guitar; Frank Skoll, piano. Outfit was known as "Band of the Airforce Patrol."

RAVINGS at REVELLE

Newest of the service dance band sensations in London, reports Milton Karle from that city, is that one piloted by Sgt. Jack Platt. They say it's the ATC's best musical contribution to the entertainment of our men overseas to date.

In addition to the band's dance activities, many radio programs are being broadcast in England and to the European theater.

Platt's ATC crew originated at Camp Lee, Va. in July, 1942, and after two years at Lee, was transferred to the Special Services Training Center at Camp Sibert, Alabama. From there they were transferred to the ATC and overseas duty.

Personnel: saxes: Joe Moser (Spivak), Bernard Cavaliere, James Hayes, William Zickafosse, Ken Loewher (Al Donahue); trumpets: Herbert Bass (Osborne), Robin Gould (Hutton), Gerald Stefan, Lonny Willifong; French horn: Ted Collins; trombones: William Decker, Donald Gardner (Spivak), Milton Heath, John Kirkpatrick; rhythm: bass, Bob Decker; piano and accordion, Larry Mann; drums, Walter Schmidt.

Library consists chiefly of powerhouse arrangements by Lonny Willifong, an outstanding arranger who still serves in that capacity for Jimmy Lunceford. Ballad tunes are arranged by Larry Mann and Herbert Bass.

One of the most traveled and best known musical aggregations overseas today is the Twelfth Army Group dance band, formed by 1st Lt. Horace R. Bolen a year ago in London.

Many of the musicians in the band have had previous experience with name bands. Both Jim Feeney and Jack Finkes are well known in the midwest, having led bands through that territory. Both hail from Ohio and Finkes was known as Jack Richards around Columbus. Others include: Walter Nutter (Pastor-Haymes), trumpet; Harold Bartlett (Zurke), guitar; Ralph

Jackson (Ray Pearl), trombone. Stanley Appelbaum, arranger and pianist, although comparatively a youngster in musical circles, has written arrangements for numerous name bands. Also in the band is Ed Wagner, brother of Sid Wagner with Krupa.

Lt. Herbert Maddox, of Englewood, Colorado, formerly trombonist with Ray Noble, provided a unique musical overtone for the landing of the Fifth Air Force in the Philippines when he tooted his trombone in a raging tropical typhoon, while his outfit was pinned to a beach under Jap fire. Maddox is a radio officer.

S/Sgt. Michael Carl has been awarded the Oak Leaf Cluster to the Air Medal, for "meritorious achievement" on bombing attacks over Germany. He is a ball turret gunner, was formerly trumpet man with such bands as Busse, Venuti, and Ina Ray Hutton.

The Reveilleers, an Aviation Engineer outfit now overseas, sends out an S.O.S. for scores on some of the latest tunes. Most of the bands out of the States find the same trouble, judging from the amount of requests coming in for help. Personnel of the band, a 16-piece crew, is: Leader, lead alto and arranger, Cpl. Edward Clark; saxes: Henry Harvey, Joseph Bass, Eudell Greene, and Willie Webb; trumpets: Malvern Weathers, Ellis Moore, Frank Scott, Aaron Straughter; trombones: Burton Bosan, Oliver Everett, Warren Murphy; rhythm: Robert Oliver, piano; Walter Poindexter, drums; Thomas Talbert, bass; George Gedra, guitar; Albert Minns, vocalist.

T/Sgt. Julius Zambow is fronting the 17-piece Marine Corps dance band stationed at Klamath Falls, Oregon. Included in the band are Tony Linden, Bud Blanchard, James Kenney, Clarence Leonard and Frank Branning, saxes; Fred Battis, Jack Wattles, Henry Ward and Dede Siegrist, trumpets; Charles Sanders, Bill Selinsky and Jug Douglas, trombones; Bill Cunningham, bass; Raul Longworth, guitar; Colin Romoff, piano; Karl Smkil, drums.

Practically all members have seen action with the Marine Corps in the South Pacific.

Words come from former Kemp Read men, known through the New England district. Ray Besse, formerly featured xylophonist with Read, is with the 9th Army and somewhere in Germany. Bill Mulberry, lead tenor man, is now in charge of a SeeBee band in the Mariannas. Accordionist Gene Demers is in the SeeBee's, stationed at Davisville, R. I.

New radio show inaugurating from Vaughan General Hospital, Hines, Illinois, is the Visit At Vaughan aired, on Fridays at 1:45 p.m. Features of the show will be the hospital band under direction of WO Max Sittenfeld, songs by Sgt. Buddy Clark, former Hit Parade and recording star, and the piano of Pfc. Henri Rose.

They Need 'Em!

New York—The Red Cross benefit baseball game between the Yankees and Dodgers offered additional entertainment features such as comedy and music. Reporting on the sidelights, Ken Smith (*Mirror*) wrote, "Duke Ellington and his band presided at second base." Hy Turkin (*News*) wrote, "Pre-game entertainers included Cab Calloway and band."

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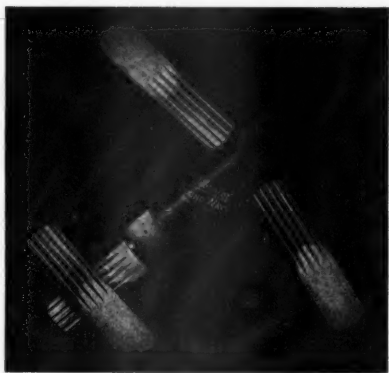
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A
Agnew, C. (Muehlebach) K.C., Mo., Clang.
Allen, R. (Garrick) Chi., nc
Armstrong, L. (Regal) Chicago, 5/4-10, t;
(Paradise) Detroit, 5/11-17, t
Arnheim, G. (Sherman's) San Diego, nc
Auld, G. (Apollo) NYC, 5/4-10, t

B
Basie, C. (Rox) NYC, t
Beckner, D. (Aragon) Ocean Park, Cal.,
Opng. 5/4, b
Bishop, B. (Peabody) Memphis, h
Brady, W. N. (Waldorf-Astoria) NYC,
Opng. 5/10, h
Brooks, R. (Terrace Room) Newark, N.J.,
Clang. 5/13, nc; (Roseland) NYC, Opng.
5/14, b
Brown, L. (Adams) Newark, N.J., 5/10-16,
t
Busse, H. (Strand) NYC, Opng. 5/11, t

C
Calloway, C. (Paradise) Detroit, 5/4-10, t;
(Palace) Youngstown, O., 5/11-13, t;
(Palace) Akron, 5/14-17, t
Carter, B. (Army Air Field) Santa Maria,
Cal., 5/1-10
Courtney, D. (Blackhawk) Chi., r
Cross, E. (Casa Loma) St. Louis, Clang.
5/6, b
Cross, C. (Trianon) San Diego, b

D
Davidson, G. (Rio Cabana) Chi., nc
Dunham, S. (Circle) Indianapolis, 5/4-10, t;
(Sherman) Chicago, Opng. 5/11, h
Dunham, S. (New Yorker) NYC, h

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L
LaBrie, L. (Virginia Beach, Va., Opng. 5/5
LaSalle, D. (Blackstone) Chi., h
Lewis, T. (Lee-N-Eddie's) Detroit, Clang.
5/10, nc; (Latin Quarter) Chicago, Opng.
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M
Lombardo, G. (RKO) Boston, 5/3-9, t;
(State) Hartford, 5/11-13, t
Long, J. (Frolics) Miami, Clang. 5/14, b
Lopes, V. (Taft) NYC, h
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Clang. 5/10, nc
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h
Monroe, V. (Strand) NYC, Clang. 5/10, t
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O
Olsen, G. (Palmer House) Chicago, h

P
Palmer, J. (Roseland) NYC, Clang. 5/13, b
Pastor, T. (Palladium) Hollywood, Cal., b
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Prima, L. (Capitol) NYC, h

R
Reichman, J. (Biltmore) L.A., Cal., h
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Condon, James P. Concerts In May

New York—A couple of jazz
concerts are slated for May. First
is James P. Johnson's bash at
Carnegie hall, May 4. Second is
Eddie Condon's invasion of the
New York City Center, May 14.
Johnson's concert will consist
entirely of his own works, fea-
turing the composer at the piano
with the aid of orchestra and
chorus under direction of Josef
Cherniavsky. Two premieres will
be the tone poem, *Reflection* and
a choral number, *Ode to Dorie
Miller*. The program stacks up
as ranging from semi-symphony
to low-down jazz.

Condon, of course, has not an-
nounced program or participants
for his session, except for the
modest assertion that he'll be
"featuring the greatest jazz mu-
sicians of our time."

Lee Castle Adds New Personnel To Ork

New York—Just prior to head-
ing for the road, Lee Castle added
some new personnel to his or-
chestra. Two of 'em are recently
discharged servicemen. Jerry
Sanfino, lead alto and flute, was
with Alvino Rey three years and
more recently was in the crack
Curtis Bay (Md.) Coast Guard
band. Eddie Di Martino, recently
of Saxie Dowell's Navy band, also
is with Castle. New vocalists are
Tony Dexter, formerly with Billie
Rogers and Marilyn Paul, ex of
Gray Gordon.

Castle, now on one-nighters,
moves into Tune Town ballroom,
St. Louis, May 8 for two weeks.
He expects to be back in Manhat-
tan with a couple of wires by
June.

Claimant Asks Author Consent To Wax Tune

New York—Rupert (Lord In-
vader) Grant, the Calypso singer
who claims to have originated
Rum and Coca-Cola, wanted to
record the number for Guild Rec-
ords. But before he could do it,
he had to ask permission from
Morey Amsterdam, who intro-
duced the song in the U. S. and is
here listed as author. And al-
though the Lord Invader is plan-
ning a court action against Am-
sterdam over the number, Morey
gave consent for Grant to make
the disc.

Loss For Words

New York—They'll probably
have to print Harry Gibson's
newest song on rubber, stretchable
sheet music, just to get in the
title. One of the numbers he
plans to include in a new Musi-
craft Album is called: *Leave Me,
Leave Me! I Hate to Be Alone
But if We Must Part Leave Us
Go Together*.

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May 2—Jackie
May 3—Died
May 4—Crown
May 5—Paul
May 6—Vic
May 7—Pet
May 8—Kron
May 9—ward
May 10—Al
May 11—Wee
May 12—Al Po
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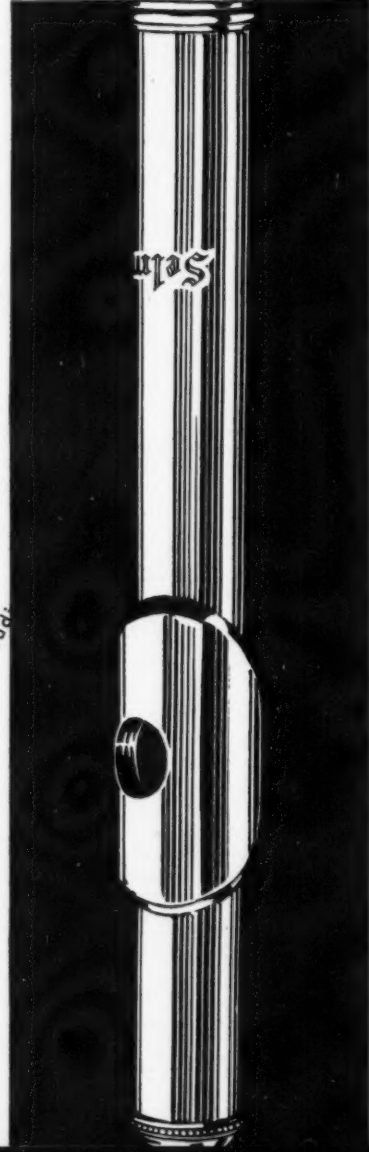
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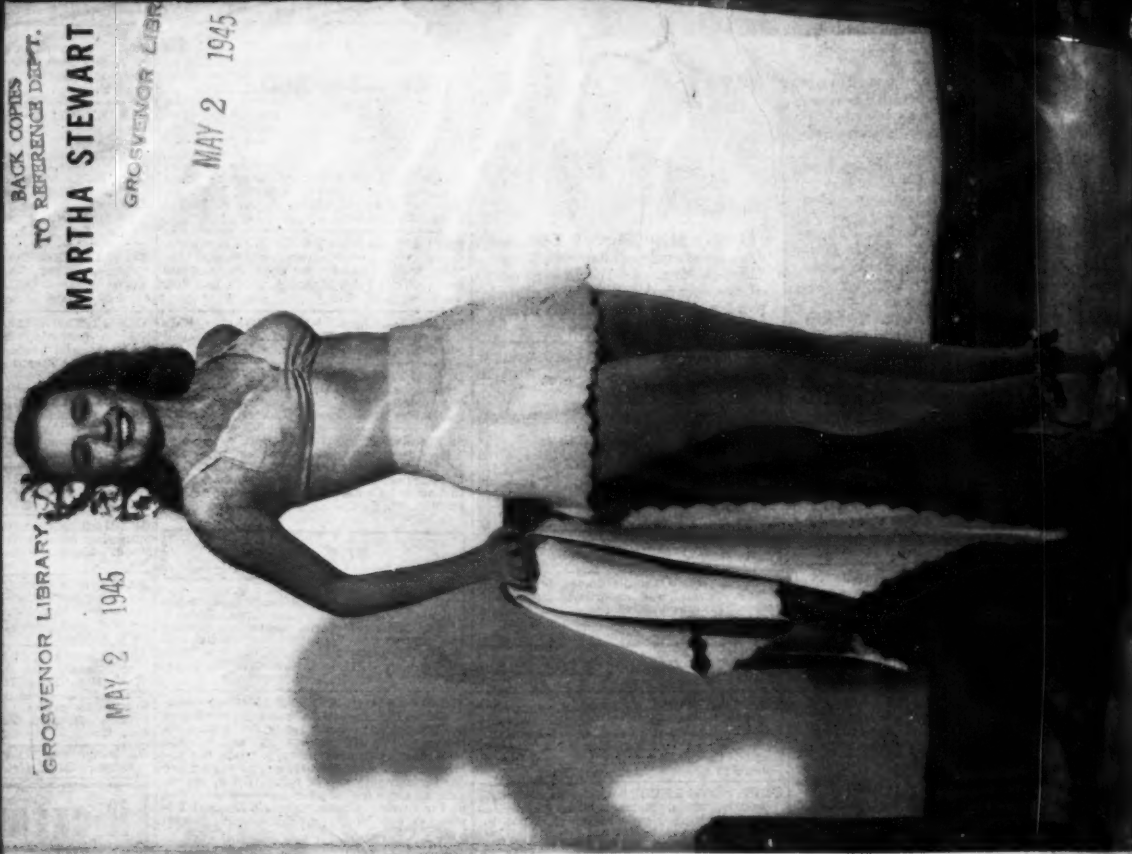
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